THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

SEPTEMBER 1912

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Subscription

In the Japanese Empire, per year in advance . . . . . *Yen* 5.00
In Foreign Countries, (post paid) per year in advance . . . *Yen* 6.00
Single Copy, 25 cts., 1/ . . . . . *Sen* .50

Foreign subscribers should remit in P.O. or express money orders, to The Japan Magazine Co. The Japanese *yen* is equivalent to fifty cents U.S. currency, or two shillings English currency.
Published by The Japan Magazine Co., 3, Itchome, Uchisaiwaicho, Kojimachi, Tokyo.

Agents:

Brentano's, New York
E. L. Morice, London, W. C.
Stewart & Kidd Co., Cincinnati
Z. P. Maruya & Co., Ltd., Tokyo
Kawase Nisshin Do, Kobe
"El Nippon," City of Mexico
Keymer & Co., 3 Whitefriars St., London
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HIS IMPERIAL MAJESTY, THE LATE EMPEROR, MUTSUHITO. *Seine Majestät der verstorbene Kaiser. Sa Majesté le feu Empéreur.*

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THE JAPAN MAGAZINE

VOLUME THREE SEPTEMBER, 1912 NUMBER FIVE

THE PASSING OF THE GREAT EMPEROR: AN APPRECIATION

By DR. J. INGRAM BRYAN

THE demise of his late Majesty, Mutsuhito, 122nd Emperor of Japan, removes one of the greatest monarchs of the modern world, and Japan loses one of the most illustrious rulers that have ever graced the Throne. Since history began sovereigns have lived, reigned and passed away as mortals do, but it is safe to say that none have laid down the sceptre amid a grief so universal and profound, and attended by scenes of such extraordinary patriotism and devotion. When rumours of his late Majesty's indisposition became known the nation was taken by a shock that could everywhere be felt; and as time went on and hope faded into despair, the shock passed into a passion of sympathetic solicitude evoking demonstrations unprecedented in the annals of devotion. Those who witnessed the scenes accompanying the last moments of the dying Emperor, can speak of them only in language superlative and extreme. The unnumbered thousands flocking day by day under a burning sun and in the intense heat of the humid Japanese summer into the Imperial palace grounds to bow in prayer on behalf of their stricken Emperor presented an occasion never to be forgotten. On every side were exhibitions of anxiety beyond recall. As the melancholy hours passed and the official bulletins ceased to afford hopes of recovery, the supplications of the multitude but increased in fervour and the suppliants in number, until the beautiful grounds under the ancient pine trees within the castle moat were packed with a mass of humanity, men, women and children embracing all classes, prostrate in prayer, under the pale sad moon, for the repose of the passing spirit. Thus through the long night vigil every one of the myriad shadowy forms in that surging sea of souls, more than one hundred thousand in number, turned a sad and suppliant face toward the dim lantern raised on high over the death room showing where the Imperial patient lay in mortal agony. What could be more impressive than the solemn demeanor of the multitude through the moonlight shadows! And the fragile silence was but the more accentuated by the soft murmur of innumerable prayers, like the sound of

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many waters. Who can ever again say that the Japanese are not a religious people? Shrines, temples and churches were also thronged with earnest suppliants for the repose of the beloved ruler. At one temple five men laid before the altar a prayer written in their own blood. At another a little girl severed the long, black beautiful tresses from her head and laid them on the altar in token of the humility and sacrifice fit to approach the ears of Heaven and be heard. Indeed all words fail to give any adequate idea of the impressive scenes of patriotism and devotion attending the passing of the great Emperor.

And why a grief so personal and a sorrow so profound for one apparently removed far from the lot of ordinary folk? It can only be ascribed to the Japanese conception of and faith in the Imperial person in general, and to the special debt of gratitude owed by the nation to the late Emperor in particular. Japanese patriotism regards the ruler as the Father of the nation, and his person as more than mortal. The relation between sovereign and subject is not only political, national and social, but religious as well. The Emperor is the center and source of all national power and activity. From him emanates all its worthy ambitions and ideals. The relations of Emperor and people are bound up in a manner so mysterious yet real that only the most delicate expositions of faith and sympathy could venture to explain it. And the late Emperor above all others was the living sign and symbol of all the wondrous achievements recorded by Japan during the past fifty years. When he ascended the Throne in 1867, a youth of sixteen, he found his country in the throes of rebirth from expiring feudalism to the life of a modern state. The nation was regarded by the powers of the world as an anachronism on the face of civilization, isolated and self-centered. But the young Emperor, surrounding himself by the choicest spirits of his time, determined upon thorough and radical reform. Out from the shades wherein the shogunate had obscured him, he stepped upon the plain of triumphant and enlightened rule, independent and supreme, until the shackles of feudalism were no more and the people were free. Finding his country a nation of some thirty millions of ignorant and unhappy subjects, he leaves it to-day with a population of more than sixty millions that can only be ranked amongst the greatest Empires of the world. The Emperor, Mutsuhito, will ever be looked upon as the second founder of the Empire. The material, mental and moral progress of modern Japan she owes to his exalted wisdom and magnanimous character. The common people cannot but recall the poverty and serfdom from which he redeemed them and forever revere his memory. The very deep and personal interest in all that concerned the welfare of the people, shown at all times by the Emperor who has gone, endeared him permanently to their hearts. In his death they have lost not only their ruler, but their father and friend. In whatsoever part of the Empire calamity or affliction befell even to the remotest bounds, the Imperial purse was the first to open in relief of the distressed. The Imperial charity knew no limit and recognized no class. Compared with the past, Japan under his rule is as the light compared with the dawn. Well did the late ruler live the spirit of one of his most beautiful poems (for he wrote many)—

Teru ni tsuke
Kumoru ni tsukete
Omou kana
Waga tamigusa no
Uye wa ikani to!

Whether it rain or shine,
I have one only care:
The burden of this heart of mine
Is how my people fare!

It has been the lot of few sovereigns to lay down the sceptre of Empire with so illustrious a record of marvellous achievement and so universal and well deserved a devotion from all classes of subjects. Some consolation is it in the midst of the nation's grief to remember that his last moments were solaced by

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H. I. M. THE EMPRESS DOWAGER. *Ihre Majestät die Kaiserin Witwe. Sa Majesté l'Imperatrice ancienne.*

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AOYAMA PARADE GROUND: SITE OF IMPERIAL OBSEQUIES. *Der Kaiserliche Begräbnissplatz.*
L'emplacement des funérailles impériales.

MOMOYAMA: SITE OF IMPERIAL MAUSOLEUM. *Bauplatz für des Kaiserliche Mausoleum.*
L'emplacement du tombeau imperial.

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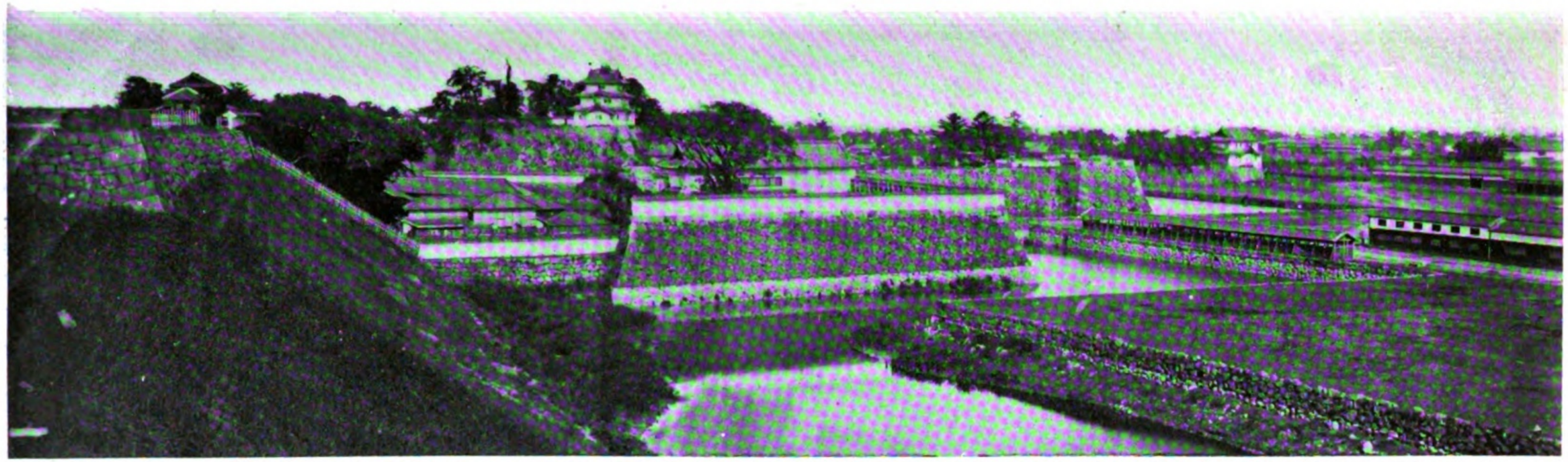

MOAT OF IMPERIAL PALACE, TOKYO, WHERE THOUSANDS PRAYED FOR THE LATE EMPEROR.

ENTRANCE TO IMPERIAL PALACE PRECINCTS, WHERE THOUSANDS GATHERED TO PRAY FOR LATE EMPEROR. *Vor dem Kaiserpalast wo Tausende für den Kaiser beteten.* *Devant le palais imperial prièrent pour le feu Empereur.*

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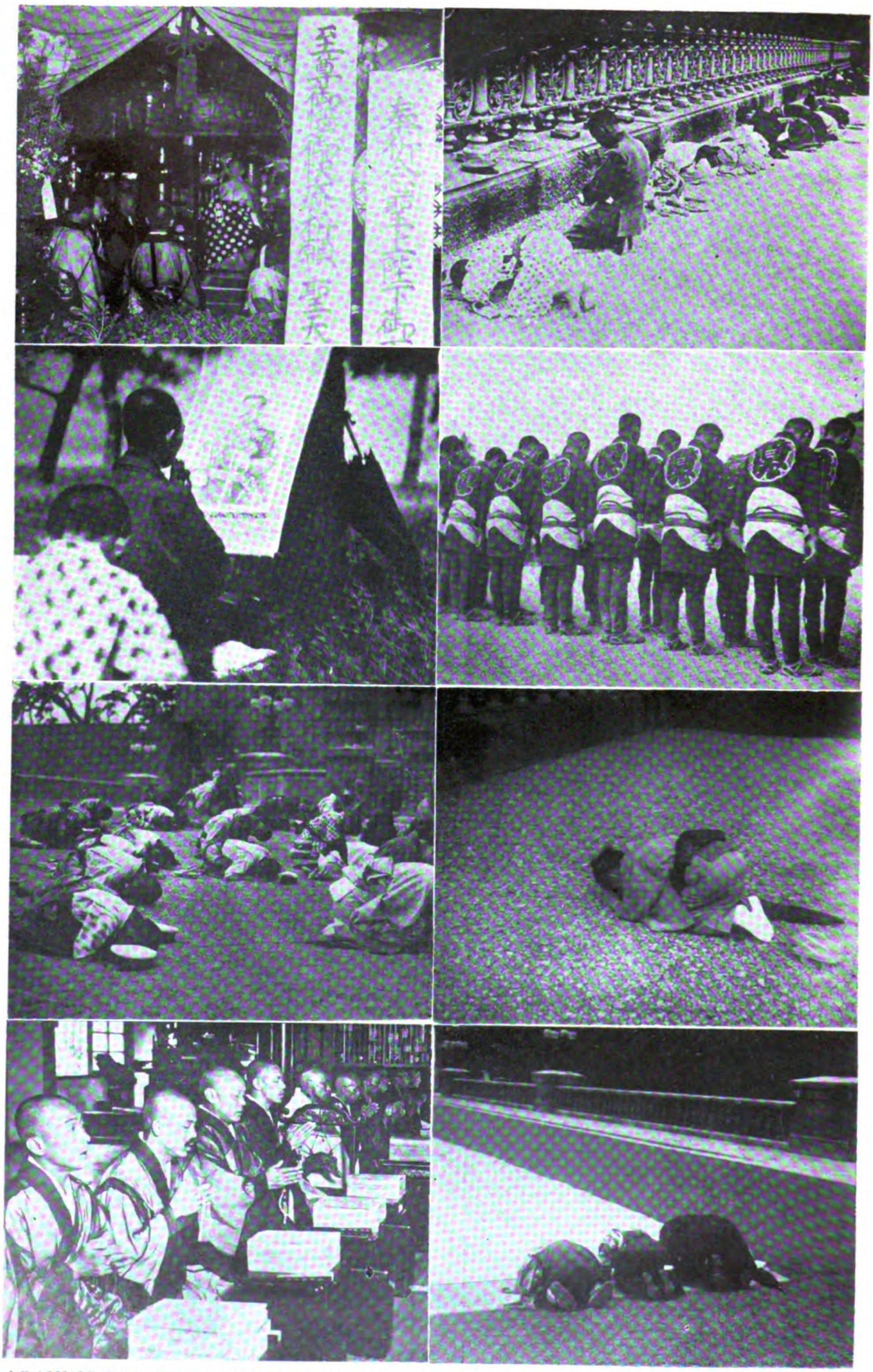

PRAYING FOR THE LATE EMPEROR. *Gebete für den verstorbenen Kaiser.* ***Prières pour le feu Empereur.***

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this realization of duty well done, and by the universal sympathy shown him by his own people and the whole civilized world. There can be no fear for a country capable of producing such rulers. Among his multitude of astute councillors the late monarch was no mere figurehead. Those familiar with the secrets of official life assure us that from his heart and brain emanated many a subtle suggestion and many a noble influence leading to plans and policies that have redounded to the glory of Japan. Along the devious and thorny paths of modern diplomacy, and in the working of the new and complex constitution of the Empire, the Emperor was the trusted leader and example. He was eminently a lover of peace and nternational good-will. His sudden passing away has elicited demonstrations of love and patriotism to an unprecedented degree, binding all hearts together in a common grief, yet subduing and strengthening them for a common effort to join hands with the new Emperor, now in the dew of his youth, for carrying on the great work his illustrious predecessor and father has laid down. In accordance with the faith of all Japan the departed Emperor sits enthroned amid the spirits of the Imperial ancestors in the heavenly places, breathing out upon his people the same affection and bestowing upon them even greater benediction than in the days of his flesh. Surrounded by so great a cloud of witnesses the new Emperor, Yoshihito, and his people will go on winning for Japan more brilliant triumphs than even the past has seen.

THE PILLAR OF STATE

Uke tsugishi
Kuni no hashira no
Ugoki naki
Sakae yuku yo wo
Nao inoru kana!

O Pillar of State,
By inheritance mine,
I pray untoward fate
May never be thine;
And that thou through my reign
May unmoved remain!

By His Majesty the late Emperor,
Tran. by J. Ingram Bryan

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THEIR IMPERIAL MAJESTIES THE NEW EMPEROR AND EMPRESS OF JAPAN

By THE EDITOR

AT the solemn hour of midnight, as the immortal spirit of his illustrious father passed into the heavenly places, the young Crown Prince, Yoshihito, became the new Emperor of Japan. Seventeen minutes after the great Emperor had ceased to breathe, the new monarch marched into the Ancestral hall, escorted by the Princes and Princesses of the Blood, and formally was invested with the Three Sacred treasures: the Sword, the Jewel, and the Mirror which is always kept enshrined in the ancestral sanctuary. These significant symbols of a line issuing from ages immemorial were laid on the table before the young Emperor, who arose to receive them, as his father had done forty-five years before. At the same moment Her Imperial Highness the Crown Princess became Empress of Japan, and the former Empress was designated *Kotaigo*, or Empress Dowager. Simultaneously the boy Prince Hirohito became Heir Apparent, and will not become Crown Prince until he reaches the age of seventeen. Thus at the same moment changed the name of the period; and the age of *Meiji*, the era of enlightenment, became the age of *Taishō*, the era of righteousness; the period of truth and progress passed into the period of character and consummation. Out of the sombre shades of sunset and melancholy midnight arose the dawn of a newer and even more glorious age. Such is the faith and ambition of the new ruler and his councillors!

To assume the sceptre of empire as the 123rd sovereign of a dynasty born at the dawn of history is an experience possible only to a ruler of Japan. Compared with the Imperial Family of Japan all the kingly and imperial houses of the world are but of yesterday, a circumstance that adds much to the nation's veneration of its Emperor. With the unique prestige of twenty-five hundred years of family history behind him the young Emperor, Yoshihito, dons the ancestral purple to the acclaim of his sixty million subjects and the good will of the whole world! A reign beginning under such happy auspices bids fair to eclipse even the glory of the nation's past. Thus the era of *Meiji*, may truly become the age of *Taishō*, the age of Dawn and the age of Day!

The young Emperor opens his reign with his country prosperous and peaceful within, and preserving the most cordial relations with the rest of the world. Upon the foundations of empire laid by his great predecessor and father, his Majesty, Yoshihito, will doubtless erect an edifice that can worthily crown the great work begun. Through all the changes and vicissitudes of time the matchless loyalty of his people will support him, and render him the same devotion received by his father even unto death. Thus out of the night of sorrow following the demise of the beloved Ruler passed away, the worthy son of so worthy a Sire brings light and hope into the nation's mourning, he himself the boldest and bravest of all. Above the toll of the funeral knell rises the triumphant *banzai* of faith and loyalty; out of death comes life; out of sorrow joy! Long live the young Emperor!

The new Emperor is the third son of the late ruler, and was born August

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H. I. M. THE EMPEROR YOSHIHITO, IN OLD OFFICIAL ROBES. *Seine Majestät der neue Kaiser Yoshihito in alter Tracht. Sa Majesté Yoshihito l'Empéreur actuel.*

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H. I. H. THE EMPRESS SADA-KO, IN OLD COURT COSTUME. *Ihre Majestät die Kaiserin Sadako in alter Hoftracht.* *Sa Majesté Sadako, l'Impératrice actuelle.*

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THEIR I. H. THE YOUNG PRINCES, SONS OF THE NEW EMPEROR AND EMPRESS: UPPER, PRIMA HIROHITO, HEIR APPARENT: LOWER, RIGHT, PRINCE NOBUHITO: LEFT, PRINCE YASUHITO. *Die Söhne des neuen Kaisers. Les fils de l'Empereur actuel.*

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H. I. H. PRINCESS KITASHIRAKAWA

H. I. H. PRINCESS ASAKA

H. I. H. PRINCESS TAKEDA

H. I. H. PRINCESS YASU

THE DAUGHTERS OF HIS MAJESTY THE LATE EMPEROR. *Die Töchter des verstorbenen Kaisers.*

Les filles du feu Empereur.

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31st, 1879, his brothers having died in infancy. In 1888 he became Heir Apparent and two years later was made Imperial Crown Prince of Japan. The former sovereign was educated after the manner of old Japan; the new Emperor combines in his education the new as as well as the old. At the age of eight years he entered the Peers' College, and passed through the primary and higher departments with marked ability. As a youth he was somewhat delicate of constitution, but by persistence in care for health and much indulgence in outdoor life and activity, he is now physically robust and well. Upon leaving college the young Prince received the rest of his education under private tutors at the Aoyama Palace. Up until the time of his accession most of his morning hours were given to hearing lectures from eminent scholars and professors from the Imperial University, the Imperial student showing great interest and ability in several branches of learning, but special aptitude for Japanese and Chinese classics. Of foreign languages he made most progress in French and attained remarkable command of that tongue. From a professional point of view the new Emperor is a soldier, though he takes extreme interest in all matters pertaining to the Navy as well. He held the rank of Lieutenat-General in the Army and Vice-Admiral in the Navy; but now of course he becomes the Commander-in-Chief of both forces. As soon as the Crown Prince became of age he took his seat in the House of Peers, and showed unabated and intelligent interest in affairs of state.

On May 10th, 1900 he married the Princess Sada-ko, fourth daughter of the late Prince Kujō, who now shares the Throne with her Imperial spouse. Of the union were born three princes: Hirohito, April 29th, 1901; Yasuhito June 25th, 1902; Nobuhito January 3rd, 1903.

Thus it will be seen that the new Emperor of Japan has had the advantage of a thoroughly modern education at the public school, mixing from day to day with companions select and worthy; and after reaching manhood and attainting the title of Crown Prince, he ceased not to avail himself of every opportunity for becoming familiar with his country and people. He has journeyed at various times to different parts of the Empire, and even to Korea; so that there is not a corner of his dominions that he has not seen and explored. During his trips inland he ever proved himself an excellent pedestrian and mountain climber, often outspeeding his companions and appearing unannounced among the rustic villages. The writer, who has more than once had the honour of taking luncheon in the same room with His Majesty when he was Crown Prince, noticed how genial he was in manner and how modest in mien, after the example of his great father, whom he admired even to reverence. It is said that once when the late Emperor and the Crown Prince were in conversation, the great Emperor said to the son: "In the past those in high estate have shown themselves lamentably ignorant of those below them, and are often haughty and arrogant. I pray let it not be so with you; but at all times be ready to help yourself!" This wise couusel the prince has always been careful to observe. When his valet began to tie up the Prince's shoe laces, it is said that often the Prince would busy himself by attending to one of the shoes himself. Wherever His Majesty has mixed with the people he has always much endeared himself to them by his modest and unassuming ways. As a soldier he has always obeyed the regulations to the letter, even joining the mess and partaking of the rough fare of the men, much to their astonishment and admiration. Once during manoeuvres when a private was thrown from his horse, and none of the officers appeared to notice it, treating it as a common incident, the Crown Prince jumped from his horse, and helped the fallen man to his feet, greatly surprising all the officers present. When they expressed great awe at his action, he said: "I too am a soldier!" On another occasion when His Imperial Highness was out hunting he shot a stag; and afterwards when he came in and saw the beautiful

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animal lying dead in front of the camp, he at once wrote the following poem :

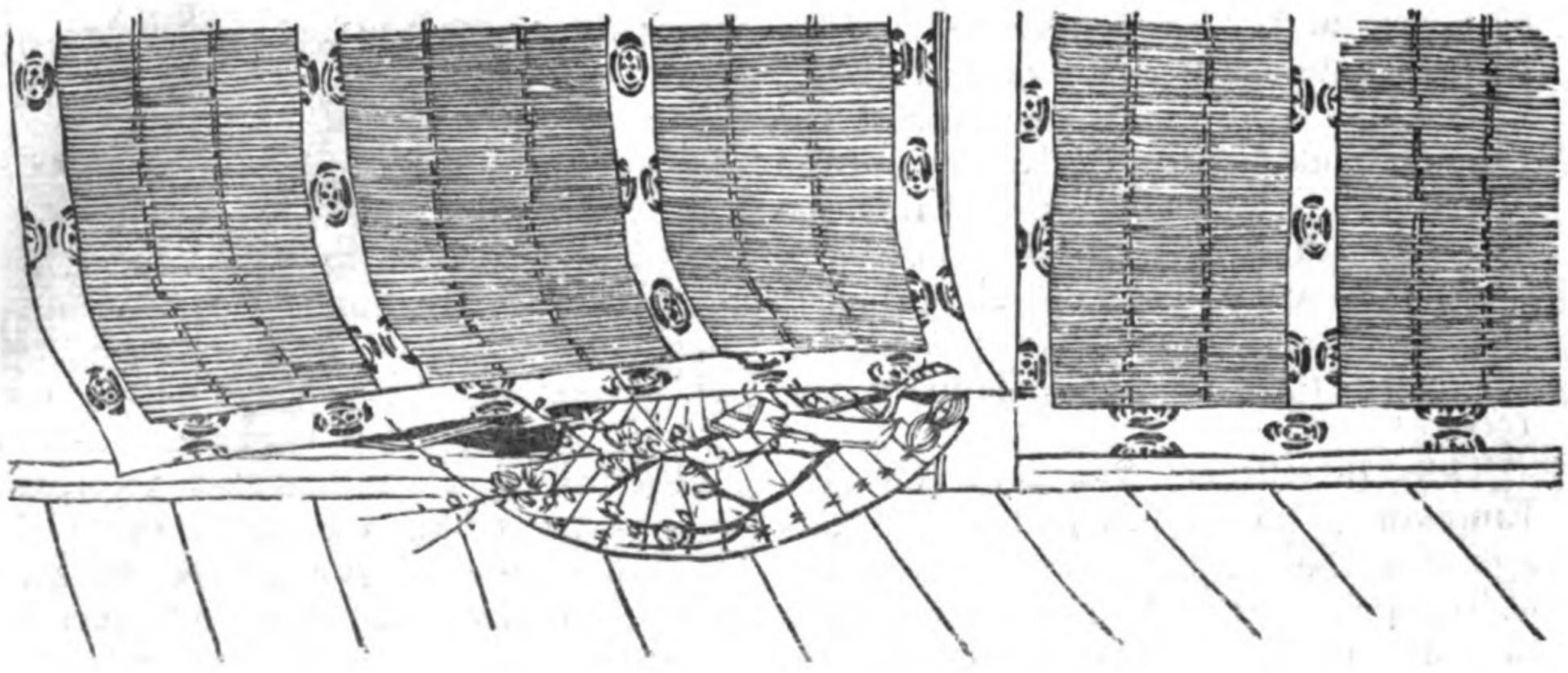
Omoshiroku
Uchi wa shitsuredo
Naku shika no
Koe kiku toki wa
Aware nari keri !

For my own amusement
The fatal shot I fired ;
But when I hear the doe's lament
The pleasures all expired !

Or in prose: "For my pleasure, lovely stag, I brought you down ; but when I hear thy fair mate's plaintive voice, my heart is filled with pity !" The Japanese have long looked upon the Prince not only as one that was brave, but benevolent and tenderhearted as well.

Her Majesty, the new Empress, has likewise often betrayed the same stirling and gracious qualities that will make her an ornament to the Throne and a mother to the people. As a student at the Peeresses' College the young Princess Sada-ko showed untiring ability in all branches of knowledge ; and was especially marked for her humble and womanly demeanor. She always walked to and from school like any one else, and in her studies never fell below fifth in her form. The young Princess ever evinced admiration and respect for her teachers, and on all appropriate occasions still invites them to be present. Her method of bringing up the young princes born to her has won the admiration of the nation. They are being educated after the manner of their father, the new Emperor, in the plain and frugal way of the soldier. Certain companions from among the sons of the nobility are chosen for them as playmates, and they have good times like other boys, playing in the afternoons in the Imperial gardens. The young princes attend school regularly every forenoon at the Peers' College, play from two to four o'clock with their playmates, and spend the rest of the evening at indoor amusements, being specially fond of moving pictures. Not infrequently the Imperial parents join in the children's fun and add to the afternoon's pleasure. Not long ago the young princes discovered some tadpoles in a pond in the garden and jumped into the muddy water almost up to the neck to capture them, much to the consternation of attendants. Boys will be boys, even if they are of Imperial blood !

Thus the new Emperor, Yoshihito, and his gracious consort, Sada-ko represent the true Japanese family ; keen and intelligent with regard to all that concerns the nation, and in character and habits, simple and unostentatious, winning the same sympathy and devotion that the nation so lavishly bestowed on the departed Emperor.



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THE DAILY LIFE OF HIS IMPERIAL MAJESTY THE LATE EMPEROR

HOW royal personages spend their days has long ceased to be a fascinating question in Europe where the hourly movements of monarchs are, for the most part, open to public scrutiny; but in Japan, where the Imperial person is accorded a sanctity too profound for public gaze and gossip, the way in which the Emperor puts in the time, day in and day out, is a matter of real and intense interest, not only to the Japanese but to the world outside.

Perhaps one of the most remarkable phases of the private life of the late Emperor was His Majesty's extraordinary industry. The Emperor took a great interest, not only in affairs of state, but in the smallest details of personal life. When the heads of reigning houses in Europe were having a pleasant holiday at some famous watering place, or enjoying the delights of summer travel by land or sea, the late Emperor of Japan was at home with a close eye to business. Not that His Majesty had no summering place which he might frequent, should he so desire; for there are various Imperial villas and detached palaces where members of the Imperial family like to sojourn now and then as occasion serves. But as a true Son of Heaven, the Emperor of Japan used to take no holiday. He made no complaint of winter cold or summer heat. With him duty was first; and he found enough of it to keep him engaged most of the time.

His Majesty arose every morning at six o'clock. Sharp at that time he was accustomed to appear in the *O-kuchi Sosogijo*, or honourable-teeth-cleansing dressing room, where he exchanged his night garments for a dressing gown of pure white silk, thin *habutae*. After performing his morning ablutions he rested a while, and then took breakfast about seven. Later the doctor arrived; and having satisfied his physician, the Emperor now put on the official uniform for the day. This is usually that of a Generalissimo of the Imperial Guards. At ten o'clock the Emperor took his place in the *Gakumonsho*, or Imperial study. On his person he wore various decorations and orders, and the famous golden sword. At noon he retired for luncheon, after which he enjoyed a *siesta* till two o'clock. This over, he returned to his office again and remained busy till about half past five or six. The Emperor used to dine with the Empress shortly after six; and he spent the evening in the presence of the Empress and members of the Imperial court, discussing literature, especially poetry. At nine o'clock the physician on duty appeared, and after inspection of the Emperor's health, he gave his august patient a massage; and half past ten or eleven found the Emperor retired for the night.

It was his custom on leaving the office for dinner to change into a frock coat and assume occidental style of dress. But he was not fastidious in dress, thought he had personal likes and dislikes that his attendants loved to honour. For example he never put on the same sleeping garments more than once. These were passed on each morning to some member or other of the nobilty by whom they were greatly treasured as Imperial heirlooms. The same custom was observed in regard to all the Imperial underwear. It was never worn but once by the Emperor,

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after which it was invariably given away. Twice every year His Majesty appeared in the dress of old Japan, with *eboshi* and *shojoku*, namely on New Year's day and on the 3rd of January, *Shihohai*, when he entered the Imperial shrine to worship before the spirits of the four corners of the universe, in other words, the universal God. During the autumn manœuvres of the Navy the Emperor appeared in naval uniform. The various garments and uniforms worn on the Imperial person were all made at a tailor shop within the precincts of the palace. There all the persons employed are experts; and they must wear nothing but pure white while on duty. Each time previous to taking up their positions in the tailor shop, the men are obliged to bathe themselves, after which they don the white garments and begin work.

The question of what the Emperor liked to eat is an interesting one to many. What did His Majesty eat? His diet was very plain, perhaps the simplest among the monarchs of the world. It was much more lowly than the wealthy classes of Japan itself. For breakfast His Majesty prefered *niju* and *sanju*, that is two kinds of soup and three dishes. One of the *niju* was *miso*, a kind of bean soup, eaten by even the poorest citizen of the Empire, and the other a *shoyu* soup. The three dishes that followed were usually fish of various kinds or in various forms. For other meals the Emperor took foreign or Japanese food, though he prefered the latter. Among fruits, of which he was very fond, he liked bananas best, and so they were on hand throughout the year. Peaches, too, he relished extremely, and they were grown in the Imperial orchards. As for vegetables, the Imperial appetite fancied a variety. Of fish, *tai* and trout were preferred. Among cakes he liked sponge-cake best; and of sweets, chocolate creams. In former times the Emperor liked to take a glass of sakê with his food, but in recent years he preferred the best foreign wines. The Empress Dowager is even a smaller eater than the late Emperor. She often takes nothing more for breakfast than some bread and milk. Her favourite dish is fried oysters or *tai*.

The Imperial cook is known as *Daizen Shoku*; and every meal he cooks has to be brought before the doctors on duty, and finally sampled and tasted by officials appointed for that purpose. This ceremony is called *odokumi*, and has come down from ancient times when food for the Imperial table was tasted to avoid poison. The table from which the Emperor eats is of plain white wood, and has been so from time immemorial. The dishes used have various designs, chrysanthemums, pines, cranes, tortoises, kiri leaves and so on. The porcelain is invariably from Kyoto. The chopsticks are different from those used by any one else, being just nine inches in length, and polished till they resemble ivory. These are made in a little village outside of Tokyo, and the man who makes them has a special appointment from the Emperor. He has several men under him, but no article leaves the shop without receiving a finishing touch from his own hands. When Watanabe, for that is his name, is going to finish off the Imperial chopsticks, he first takes a bath and purifies himself, after which he retires to a private room to finish the chopsticks for the Imperial table. He has to send fifty pairs a day to the Palace.

As no one in the Imperial palace, waiting upon the person of the Emperor, is allowed to touch any part of their own body without bathing before waiting on the Emperor, ablutions are common in the Palace. The late Emperor himself used to bathe frequently, taking a hot bath in winter and a shower bath in summer. Then, personal purity is the first law of the Imperial attendants. If an Imperial attendant has to touch his or her own face at any time, it must be done with a piece of pure white paper carried for that purpose. His late Majesty wore a beard, but razor and scissors were used every other day for trimming. For this, expert barbers were not used; old nobles delighted in the honour.

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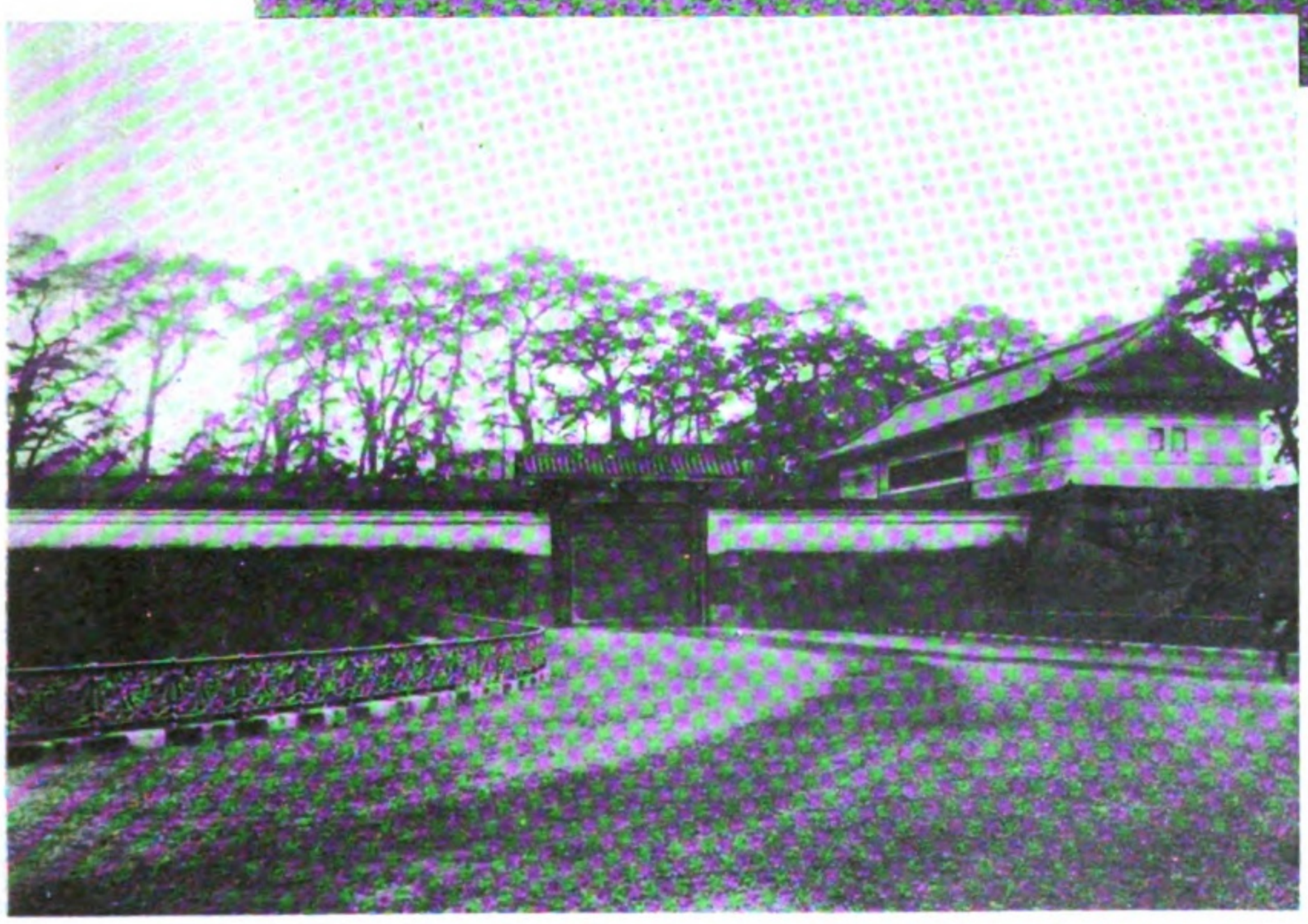

3

1. ENTRANCE TO AOYAMA 2. ENTRANCE TO IMPERIAL PALACE
3. SAKURADA GATE.

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H. I. M. THE LATE EMPEROR RETURNING FROM A MILITARY REVIEW. *Seine Majestät der verstorbene Kaiser bei der Rükkeher militärischen Revue.*
Sa Majesté le feu Empéreur retournant d'une révue militaire.

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In former years His Majesty used to take pleasure in horseback riding, especially in the afternoon when state affairs were not pressing; and when weather did not permit going out, the Emperor delighted in the practice of archery, in which he was quite adept. Of late, however, he found riding rather violent and preferred to take a walk in the beautiful palace gardens. During those walks he invariably took with him a Yorkshire terrier, presented to him by Marshal Prince Oyama; the animal is now some seventeen years old, but is yet sprightly and was much attached to His Majesty. The Imperial stables contain many fine horses, some of them foreign, Australian or English; but he preferred for riding purposes, a native horse, one from Sendai being a favourite. He liked a horse about 15 hands high.

His Majesty had a great fancy for a good blade; but his fondness for good swords did not become known until recent years, when all the old lords of feudal days began to present him with, not only their own swords, but those of their illustrious ancestors, which had done duty in many a fierce and historic encounter; and to-day in the Imperial Palace may be seen some 300 of the finest blades that have ever been forged. The most valuable among them is the work of the famous sword-maker, Awadaguchi Yoshimitsu. This weapon is known as the *Oni Maru*. The next most valuable blade is by the hand of the great swordsmith, Bungo Yukihira. This sword is known as the *Omakura Katana*, or pillow sword, as it always rested under the Imperial pillow at night.

Among the many servants of the Imperial Household are a number who have never heard the Imperial voice. Some of them have waited on his late Majesty for over thirty years without exchanging a word with him. Of these are *masseurs* who took their turns in massaging His Majesty when he called for them. At such times the Emperor stretched himself on a beautiful lacquered couch ornamented with golden chrysanthemums. When the attendant announced the arrival of the *masseur*, the Emperor pulled a small silk curtain between his face and the *masseur*, and at a certain signal the latter began. When His Majesty wished the operation repeated, he rapped his knees together. The *masseur* usually continued till His Majesty was asleep.

Like some other monarchs His Majesty the late Emperor of Japan had a few hobbies, but they were of the most unpretentious kind. He was too much concerned with national matters to give much attention to purely personal pleasures. One of his hobbies was the practice of artisanship, from an artistic point of view. He liked carving; and some time ago he got a huge pumalo, a quarter of which he cleaned and dried with ashes till the dampness and moisture were removed; and then on the hard, dry peel he carved a beautiful idyllic scene. He was in the habit of giving his guests souvenirs made by his own hand. Once His Majesty set aside a big hubbard squash for future reference in an artistic way; but when he afterwards took it up, lo, it had rotted and fell to pieces in his hands, much to his amusement. On this occasion it is said he laughed heartily, which was regarded as a rare occurrence. Another hobby of the Emperor's was collecting tiny clocks; and he had one in every room in the Palace. Of taxidermic specimens he had many, and took much interest in the subject. The Emperor also took a deep interest in curios, especially those representing fine specimens of national art, in which subject he was a connoisseur.

What some would regard as a hobby was the practice of His Majesty in poetry; but he himself looked upon poetry as a serious work; and no one who has studied his poetical compositions can regard him as otherwise than a poet of the highest genius. Those capable of judging Japanese poetry look upon the Imperial *uta* as spontaneous and unlaboured, divine inspirations scintillating from a burning heart, flashes from a soul of heavenly fire,

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and therefore quite unlike ordinary poetry. A review of the most notable poems from the hand of His Majesty will be found in this number of the JAPAN MAGAZINE We add one more poem, as revealing somewhat the secret of His late Majesty's popularity:

Inishiye no
Fumi miru tabi ni
Omou kana
Ono ga osamuru
Kuni wa ikani to?

When old books I open
And turn the frayed pages,
I read but one token,
The question of ages:
"My People so true,
How goes it with you?"

THE SWORD OF NIPPON

Kitae taru
Tsurugi no hikari
Ichijiroku
Yo ni kagayakase
Waga ikusa-bito!

✻

Hail, forged sword of ancient glory,
Untarnished through ancestral ages!
Still brighter make its worldwide story,
Knights of Nippon, when war rages!

By His Majesty the late Emperor,
Tran. by J. Ingram Bryan

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HIS MAJESTY THE LATE EMPEROR AS A POET

By DR. J. INGRAM BRYAN

THE taste displayed by His Majesty, the late Emperor of Japan, in the art of poetry, and the many gems of verse added to the national literature from the Imperial pen, are among the more interesting and happy phases of an ever memorable and illustrious reign. It has of course long been considered one of the essential accomplishments of a Japanese gentleman to be able to write verses; but his late Majesty's love for the Muses and the evident pleasure taken in the practice of poesy, reveal the genius and spirit of the poet born. The Japanese have with some reason been regarded as a nation of poets; for poetical tournaments, *uta-awase*, have been in vogue among them from as early as the ninth century. The custom prevails down to the present; but it is now viewed as a serious matter, involving not only a knowledge of literature and good taste, but some gift of poesy as well. Under the auspices of the Imperial House a Bureau of Poetry has been established, the president of which is the Poet Laureate; and at a certain season His Majesty, the late Emperor, was accustomed to announce a theme for poetic contemplation and composition. Then all lovers of the Muse used to take up the theme, and send the results of their inspiration to the Imperial Bureau, where their poetical efforts were scrutinized by the greatest literary men of the nation, as advisers to His Majesty; and then at the New Year the names of those most worthy of mention were given out, and a few of the best poems read in the presence of the Imperial Family at a special audience given for that purpose. It is said that the number of poems received each year by the Imperial Bureau exceeded 25,000, and that the most careful attention was given to each poem, so that no merit might be overlooked.

Naturally on these delightful occasions interest centered a good deal on the poems by members of the Imperial Family, and every one of those fortunate enough to be present, was most anxious to hear what the Emperor himself had written. How King James, author of the "King's Quhair," would have enjoyed such a literary treat as this! Besides this king of ancient Scotland, not many monarchs have shown a taste for poetry; and certainly few sovereigns of modern times have revealed so deep a fondness for the art of poetry and so great an assiduity in prosecuting it and encouraging others in the same direction, as has His Majesty the late Emperor of Japan.

The poems under review, as from the august pen of the late Emperor, were most of them, written in accordance with the custom of composing a poem on the theme set for the year, and not unnaturally the New Year itself finds frequent mention. The Japanese, like some occidental people, are prone to make resolutions for each new year. It is among them a virtuous ideal to purify the heart and breathe a newer atmosphere with entrance to a new period of time. Anything that suggests or even assists this desire is regarded as a welcome symbol of the New Year's felicitations. For the year in question the theme set by His Majesty was: "Viewing a Mountain as the New Year Dawns." Upon this fine subject the Emperor produced the following stanza:

Atarashiki
Toshi wo mukaete
Fuji no ue no
Takaki sugata wo
Aogi miru kana!

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To greet New Year
Toward Fuji's height
Aspiring peer,
Lofty and white!

It should be borne in mind that no translation into English verse could do justice to the exquiste gem represented here by the original, which, like a cameo, or an idyl depicted on a Grecian urn, must be appreciated in its native form to be adequately appreciated at all.

As a symbol of the heart best fitted to greet the New Year, the ethereal form of snow-crowned Fujiyama is inimitable. How reminiscent of the old Hebrew poet: "I will lift mine eyes unto the hills, whence cometh my strength!" To the Japanese, Fujiyama has long been the emblem of lofty constancy and purity of heart.

The theme set by the Emperor another year was: "The Plum Blossom and the New Year." To appreciate the beauty of the thought suggested by His Majesty's ode on this subject one must have lived in Japan and learned the place of the fair plum flower in Japanese life and literature. After the passing of the New Year when winter settles down upon the land, the first indication that nature has not been overcome by cold winds and frost, is the plum blossom, which sometimes breaks even through the snow, like the crocus or the snowdrop. The plum blossom is the first sign of spring and the returning life thereby implied.

Tachikaeru
Toshi no asahi ni
Ume no hana
Kaori sometari
Yukima nagara ni!

In the morning glow
Of the still young year,
Through the new fall'n snow
Plum flowers appear!

The picture of the plum flower shining like a jewel undimmed even by the snows of heaven, and exhaling is fragrance among the snow-laden branches is, to the Japanese mind, the consummation of poetic realism. It is only another way of saying that through all the ills and chills of life fair beauty smiles and cannot die.

A further theme given out by the Emperor for the New Year poems was: "When the *Uguisu* Warbles!" The uguisu, or bush-warbler, is one of the most charming of Japanese birds, with a voice and a song welcomed by all. His Majesty, on rising from the Imperial couch on New Year's morning, is thinking of all the great ones of the Empire who will that day call at the Palace to convey the New Year's greetings and good wishes; but in the garden without the Palace window, the bush-warbler is first with the season's congratulations. Who but a poet could have seized upon so exquisite and timely a conception!

Atarashiki
Toshi no hogigoto
Yū hito ni
Okurenu kesa no
Uguisu no koe!

Not to be behind my farers
With New Year's congratulations,
The warbler leads the bearers
Of the day's felicitations!

Of all who that day their greetings convey, the warbler is first in his vocal outburst; and in the Japanese mind the warbler is always associated with the plum flower, the first blossom of spring, and therefore a fitting harbinger of the return of the happy season. All through Japanese poetry certain birds are associated with certain plants; and to understand a good deal of Japanese poetry this conventional symbolism must be kept in mind. The crane always suggests the pine tree, and the sparrow the bamboo, just as the warbler suggests the plum tree.

For poetic insight and profound suggestiveness words quite fail to characterize adequately the theme representud by the next poem. The theme was: "The Lucid Level of a Lake." And the poem written by His majesty was as follows:

Ikemidzu no
Ue ni mo shirushi
Yo mo no umi
Nami shizuka naru
Toshi no hajime wa!

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I know this morn, as I awake,
The lucid level of the lake
Portrays the heart of all four seas
In welcoming a year of Peace!

The expression "four seas," represents the world; and so the waveless calm along the coast shows peace through the mighty ocean depths: a meet symbol of the Empire's good wishes for the world's New Year. This theme was especially appropriate after the restoration of peace with Russia.

The theme of the next poem represents a motive that often enters into Japanese poetry "The Pine Trees Under New-fallen Snow." In Japan, after a snow fall, the weather is called *yuki-bare*, so wonderfully clear and calm and bright is the air; and the sea has a green and a grandeur to be seen in no other country.

Unabara wa
  Midori ni harete
Hamamatsu no
  Kozue sayaka ni
  Fureru shira yuki!

The billowy, emerald sea,
  The pine boughs white with snow,
Do symbolize delightfully
  The fairest things I know!

It will be seen how much of nature enters into Japanese poetry. The husbandman teaches nature, but the poet is her pupil. To find some harmony between the soul of things and his own soul is the poet's delight. This is well brought out in the theme of the next verse: "The limpid stream." The Imperial poet naturally thinks of the river of Isuzu, the most sacred stream in Japan, flowing, as it does, past the Imperial shrines at Isè. From ages immemorial its waters have uninterruptedly flowed on, as pure and unbroken to-day as on the first fair morning of creation. As the river has been, so it will be; and here the Japanese see a symbol of the Imperial Family whose ancestral shrine the river Isuzu ripples past. The Imperial House of Japan has unceasingly held sway from the time of its foundation; and no other line can show so long a lineage. And so the Imperial Poet in the following stanza prays that, like the river Isuzu, the Imperial House and the Imperial nation shall be in the future as they have been in the past, immortal.

Mukashi yori
  Nagare taesenu
Isuzu-gawa
  Nao yorozu yo mo
  Suman to zo omou!

Isuzu's river toward the main,
  For ages measureless to man,
Has flowed in its imperial reign;
  And so, methinks, will fair Japan!

Though the Imperial poems are based on nature, they cover a wide range. Some of them, like those already noticed, are as diamonds cut from nature's foundations. The last one had a patriotic significance; and the one which we now notice suggests the Emperor's love of his people. The theme is: "Smoke Above the Cottage Roof." The idea is that increasing clouds of smoke curling above the hamlet roofs indicate a happy and prosperous people, and so the monarch's heart is made glad by the sight.

Oyama da no
  Sato no kemuri mo
Toshidoshi ni
  Tachiso yo koso
  Tanoshi karikeru!

Above each mountain hamlet roof
  The New-Year wreathes are curling blue;
O happy ruler, with such proof
  Of happy subjects: loyal, true!

Similarly the poem on the theme: "The Color of the Bamboo," has a patriotic flavor. It reads:

Ueokeshi
  Niwa no kuretake
Yoyo wo hete
  Kawaranu iro no
  Tanomoshiki kana!

The bamboo planted long ago
  Along the garden breadth
Hath lost no colour through the flow
  Of Time and Change and Death!

The suggestion here is that unchanging bamboo represents the spirit of Japan: the *Yamato Damashii* planted in the Japanese breast far back in the mythic ages, a heavenly inheritance that will live and shine on through

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unending time. Herein lies Japan's hope for the future!

From the Imperial Palace in Tokyo a magnificent view of Fujiyama is to be had on a clear day. During most of the year the summit of the mountain is crowned with snow, the etherial peak, graceful and sublime, rising rose-jacinth in the azure blue. One cannot wonder that the poets of Japan return to this theme again and again. Every department of the nation's art has bestowed upon Fujiyama its best skill, but the reach always exceeds the grasp, and neither poet nor painter has ever been satisfied. Across the this sublime shaft of silver piercing the heavens, which the very clouds hesitate to approach, the Emperor perceives the cranes fly and soar aloft. The theme is: "Cranes on a Clear Sky."

Fuji no ne mo
  Harukani miete
Ashitazu no
  Tachi mo sora zo
  Nodoke kari keru!

At sight of Fuji high
  The cranes leap up in flight
Against the background sky:
  How charming such a sight!

The crane thus associated with the sacred mountain suggests heavenly peace.

In Japanese civilization, as is well known, the unit of the race is not the individual but the family: the parents and children; and from this triune entity the hopes of a nation rise. A couple, ripe in old age, surrounded by loyal and loving children are the symbol of national prosperity and sane civilization. The emblem of this ideal has long been the turtle. Taking for a theme, "The Turtles on a Rock," His Majesty composed the following poem:

Ugoki naki
  Akitsu shimane no
Iwa no ue ni
  Yorozu yo shimete
  Kame wa sumuran!

On Akitsu's ancient shore
  Immovably rock-founded,
The turtles, as of yore,
  Dwell by their young surrounded!

The turtle is noted for its longevity. Akitsu is a name given to ancient Japan. The association of this name with the turtle suggests the unending prosperity of the Japanese family.

Whatever be the faith of the people of Japan it is well known that His Majesty the late Emperor entertained profound religious convictions. His Majesty made pilgrimages to the Imperial shrines and offered prayer to the Powers that have produced and maintained Japan. Twice each year the Emperor made formal entry to the *Kashiko-dokoro*, the ancestral shrine, and did homage before the spirits of the Imperial ancestors, an act impossible to one without faith in immortality. The world has seen how this faith in immortality inspired the heroes on the battlefields of Manchuria. The Emperor, in the following poem, takes for a theme: "Prayer for Heaven's Blessing before the Shrine."

Tokoshi ye ni
  Tami Yasu Kare to
Inoru naru
  Waga yo wo mamore
  Ise no O-gami!

That Our people safe may be,
And Our reign Thy guidance see,
Is the prayer we raise to Thee
O Almighty God of Isè!

It may be taken as some indication of the faith of the Japanese race that the above poem by His Majesty, the late Emperor, is universally regarded, not only as a masterpiece of verse, but as among the greatest poems that the sovereign has written.

In writing on the theme: "The Joy of Mountains," the Emperor produced the ensuing ode, which is not only worthy of a great ruler, but indicates the interest taken by His Majesty in the progress of modern civilization among his people, rejoicing that the light of intelligence and culture penetrates even the remotest haunts of the mountaineer.

Ame no shita
  Nigiou yo koso
Tanoshi kere
  Yama no oku made
  Michi no hirakete!

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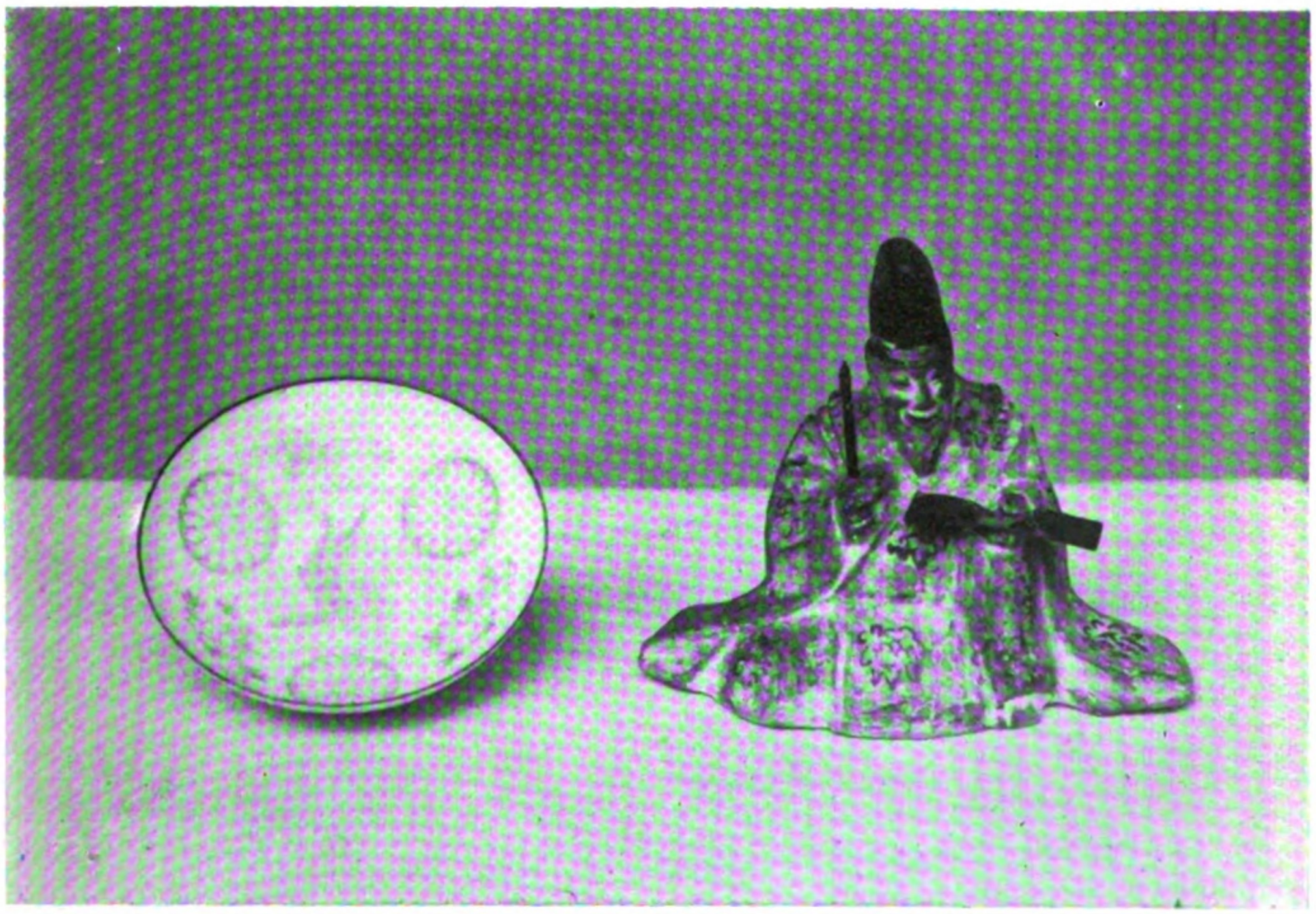
GRAVE OF IMPERIAL PLACENTA



A SAKE CUP AND DOLL USED BY H. I. M. THE LATE EMPEROR IN CHILDHOOD.
Spielzeug welches der verstorbene Kaiser in seiner Kindheit benutzte. Les joujoux usé par le feu Empèreur dans son enfance.

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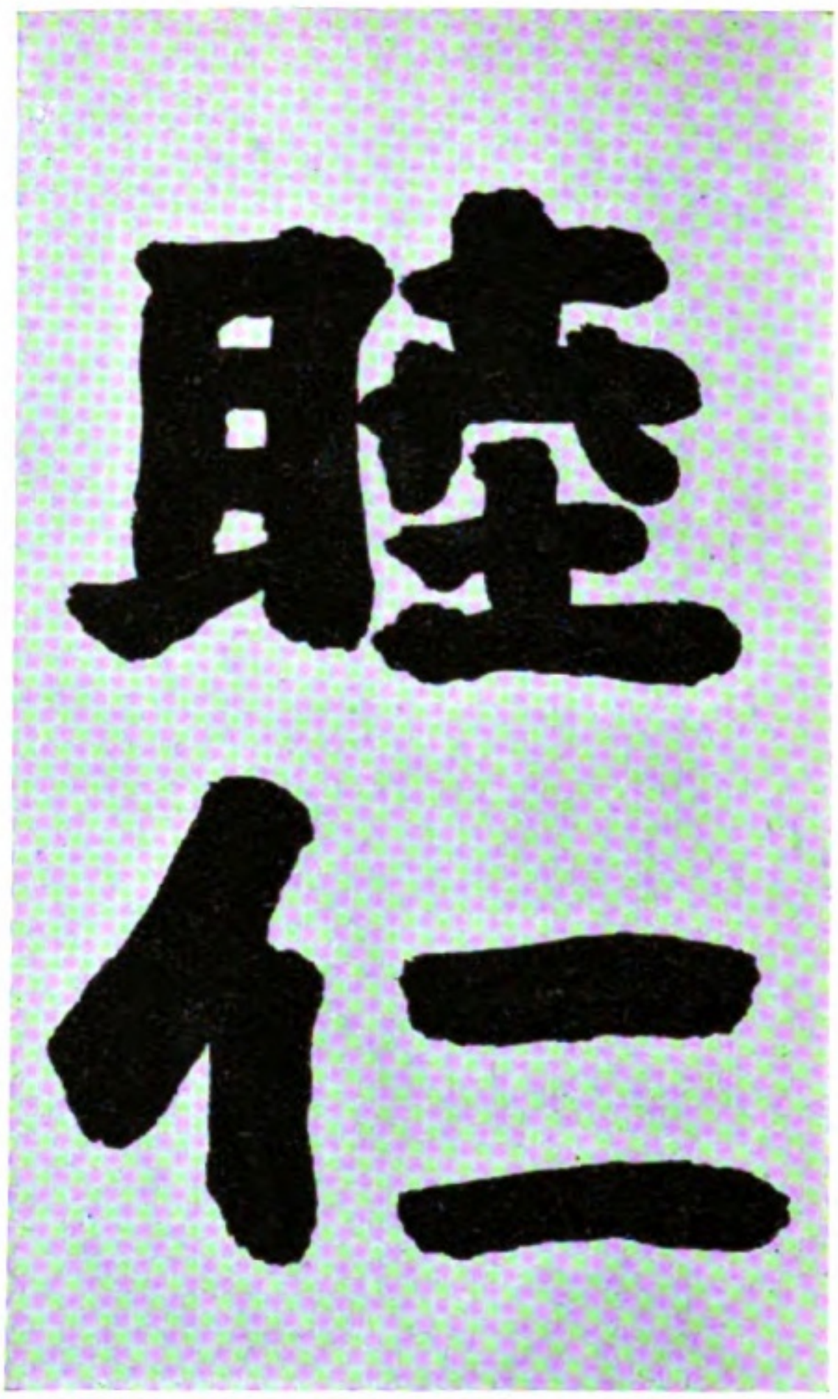
NAME OF FAMOUS PRIEST



IMPERIAL SIGNATURE

BEST WISHES FOR A LONG LIFE

NARASHINO-NO-HARA

HANDWRITING OF HIS MAJESTY THE LATE EMPROR. *Die Handschrift des verstorbenen Kaisers. L'écriture du feu Empereur.*

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What reign, neath Heaven merits praise
For prosperous rule and peaceful days,
Sees Knowledge cut throught mountains far,
And gates of ignorance unbar!

The poem means that the chief pleasure of His Majesty in presiding over the destinies of his people, was to see their happines increase through growing enlightenment, till no corner of the Empire is without the light of truth.

But the solicitude of His Majesty was not for the remote and lowly alone. Those in high places, upon whom rests the greater responsibility, need also to be reminded of how much the welfare of the nation and the future of the Empire depends on their attitude to life and duty. The theme is: "Each in His Station."

Yo no naka wa
Takaki iyashiki
Hodohodo ni
Mi wo tsukusu koso
Tsutome nari kere!

The high and low, the rich and poor,
Each in befitting station,
Shall strive to be a duty-doer:
So lives the world,—and nation!

The meaning of the original is that, as the world can thrive only by each one remembering his position and doing the duty for which he is responsible, so must it be in the nation also. Every citizen, whether of high rank or low, has an important and necessary function to fulfil in life; and that duty he should do. On contemplating duty, and in the doing of it, there rise before the poet's mind the myriad forces of the living and the unseen: those not dead but gone before. When the Imperial pen writes of the Japanese race the thought is present and persistent that the race is greater, vaster than it seems to earthly eyes: it is surrounded by an innumerable company. There is a delicate suggestion of this in the next poem:

Chiyorodzu no
Tami yo kokoro wo
Awase tsutsu
Kuni ni chikara wo
Tsukuse to zo omou!

O my people, countless in number!
O millions alive and myriads in slumber!
Bend as one heart, your country to cherish;
And never, methinks, shall fair Nippon perish!

Though Japan is an absolute monarchy the people regard the sovereign as a father, and serve as filial sons; and the Emperor himself was the first to acknowledge this fine loyalty and cordiality existing between ruler and people. According to the following poem, this spirit of gracious condescension is the root of Japan's peaceful prosperity. The Emperor here would have his people understand that he is ready to admit their part in making Japan what she is. The Emperor is the Head of the Nation; but every citizen is a co-worker with his Majesty in promoting the national welfare:

Utsusemi no
Yo wa yasuraka ni
Osamarinu
Ware wo tasukuru
Omi no chikara ni.

At last sets in a reign of peace;
My people serve me well.
Their faithfulness doth never cease:
Their aid no words can tell!

The three preceding poems, it will have been noticed, lay stress on duty as the secret of all good. The Imperial poet, however, does not forget that life has its gay side, and that human beings must have pleasures and pastimes. These he would have pure in quality, and thought of only after duty has been faithfully done. Among the Japanese, one of the purest of pleasures is that of admiring the beauty of the cherry blossom. And so the next poem brings us back to the theme with which we started in this review of the Imperial poems; the flower represents the spirit of the nation.

Ono ga jishi
Tsutome wo oeshi
Nochi ni koso
Hana no kage ni wa
Tatsu bakari-kere!

O who shall, under flowering trees,
Regale himself in leisured ease?
The man whose duty hath been done:
Who knoweth he hath earned his fun!

This high and noble conception of life, which can see no room for pleasure where duty has been neglected, is quite characteristic of the late august Ruler of Japan. The same spirit pervades the various Imperial rescripts issued by his

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late Majesty since the commencement of his illustrious reign. It is not to be wondered at that the nation regards these Imperial utterances as divine oracles setting a standard for the nation to live up to. It is by faithfulness to this ideal that Japan has attained her present degree of progress. It is the secret of all her wonderful advancement in so brief a period as the Meiji era.

CONTENTMENT

Atsushi tomo
Iware zari keri
Hiekaeru
Mizuta ni tateru
Shizu wo omoeba!

❋

When the summer sun is boiling,
Should we say "Too hot, alas!"
When we think of millions toiling
In the paddyfields and grass?

By His Majesty the late Emperor,
Tran. by J. Ingram Bryan

MY POOR

Fuyu fukaki
Neya no fusuma wo
Kasanete mo
Omou wa shizu ga
Yosamu nari keri!

❋

On winter nights when wild winds blow,
And double care keeps out the cold,
I think of those exposed to snow—
The nameless, homeless poor and old!

By His Majesty the late Emperor,
Tran. by J. Ingram Bryan

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INTERNATIONAL VALUE OF JAPANESE ART

By DR. M. MATSUMOTO

ART may in brief be defined as the the artist's expression of himself through material forms. Though the artist may be convinced that his work is wholly an expression of his own spirit, untrammelled by convention or other extraneous influence, yet it is never altogether so; for he is more or less unwittingly influenced by the spirit and civilization of the age in which he lives. There is no piece of art, however great, but shows traces of the land and time that gave it birth. A comparison of the art-products of any particular period, whether masterpieces or mediocre, will inevitably show the peculiarities of the age as well as the personal idiosyncracies of the artist. It is in this peculiarity that the spirit of a race expresses itself in any given era of its evolution. This expression of the age-spirit is of the very essence of true art, however various may be the forms in which it may be embodied. It is a common phenomenon of art history that only the ripest periods of a nation's civilization produce the highest artistic conceptions; for art and civilization always show a corresponding progress. In Japan no less than in other countries it is true that the ages recognized as new epochs of history and consummation of national development, were marked by a corresponding richness of artistic conception and production. One has only to recall the Nara, Kamakura, Ashikaga and Tokugawa periods to be convinced of the truth of this statement. Nor has this characteristic of the development of art been less marked during the Meiji period, which some of us are prone to regard as the golden age of our national art, though others look ever to the past for perfection of conception and exquisiteness of achievement. But the age of Meiji is not yet over, and the present is pregnant with great promise. We are expecting great things, but what they will be, who can say? Art has a habit of ignoring the critics. Each school claims the future for its own, but the future recks not of their clamour. Great art does not keep to the beaten path which schools and critics mark out for it. The direction it takes is decided by its nature, by natural selection; and when the spirit of the age is touched by the spirit of genius, the result is an artistic expression of the period, that leaves no doubt as to its merit. Just what form the most consummate artistic creation of an age will take, is beyond the province of prediction.

But while the future of art is uncertain, the past is sure and the present is real. We can, therefore, with some profit look back over the half century of modern Japanese art, and trace the tendencies by which it has come to be what it is, a creation of no insignificant genius. The one outstanding feature of Meiji art is its internationalism. Indeed it could hardly have been otherwise in the most cosmopolitan and eclectic of all periods of Japanese history. We may contend, then, that no art left to posterity can be regarded as truly representative of the Meiji period if it be not truly international in conception and execution. The art whose content finds no appreciation outside of Japan, cannot be looked upon as typical of our modern schools. We are concerned only with that portion of our art that has in it the note of universality. In other words modern Japanese art is not wholly Japanese; it is a Japanese expression of the world-spirit in terms of present-day Japan. The hope of Japanese art lies in

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its ability to join in the movement for a unification of universal artistic values. In Japan as in all other countries it is futile to claim merit for creations that have not the universal appeal; that are not regarded as artistic and of merit by all other civilized and progressive peoples. In short, all true art with us must henceforth be more human than racial; more universal than national. In proportion as it achieves this quality will it be conceded the merit of true art.

So far we have had in mind the more formal arts; but informal art, such as music is equally interesting and important. In this department there is a danger lest we too much ignore the need of that note of universality to which allusion has been already made in connection with the subject of formal art. It is true that some critics of European nationality and education have expressed appreciation of certain aspects of our music; but these are for the most part considered eccentric opinions with small chance of universal approval. The predominant feature of all Japanese art is its remarkable simplicity; and in Japanese music this tendency has run to the extreme. So long as our music lacks the soul-penetrating quality that other nations demand and get in their own music, we cannot consider it representative art. Our creations in sculpture, on the other hand, have won universal admiration; and some of these products came forth from the hand of genius as far back as the Kamakura period. Some of these masterpieces, such as the statue of Fukukensaku-Kwannon, or Bonten-taishaku in the temple of Todai-ji, or again the Buddha of Kotoku-in in Sagami, were the creations of an age of great religious fervour and devotion; and such works of merit cannot be hoped for again without the return of an age of faith. In proportion as Japan lacks religious nobility and greatness her art must needs be defective and wanting in universal appeal. Thus while sculpture in Japan is on the decline, in Europe it may be said to indicate great life and achievement. Our modern sculpture is for the most part of petty realistic products with small claim to originality of conception or superiority of execution as compared with western art. At any rate we cannot hope to command the admiration and respect of western art so long as we produce qualities little better than copies of western achievement. In one direction, however, we may justly claim to have equalled, if not surpassed, western sculpture: that is in wood-carving. This art we have cultivated with assiduity from of old; and to-day our artists are engaged in the struggle with conflicting ideas from east and west, so that the results are still uncertain. For creations in natural wood without artificial colouring, and appreciation and manipulation of beauty of grain, we may claim a just superiority to western artists and have no fear of the certainty of universal appeal. Buildings in natural wood, however, do not so strongly appeal to western taste, as rooms in this finish do not quite harmonize with the artifical life of occidental dwellings. The universal appeal must be conceded us, nevertheless, in the matter of the art of wood-carving. Our creations in this realm reveal the highest artistic merit and must be upheld against all foreign neglect and criticism; for they represent that refined and chaste simplicity that is one of the noblest virtues in art, and a special characteristic of art in Japan. We have, of course, produced unique creations in ivory, such as *netsuke*, *inrō* and other trifles, but they are hardly typical of the modern era. Similarly we have in literature such gems of verse as the *tanka* and the *hokku*, which, though regarded as more representative of ancient times, may yet prove capable of universal appeal if duly studied by the west. But an art whose appeal depends on translation, is no safe basis for test of universal appeal to merit. It is in the art forms which appeal to eye and ear directly that Japan must find her proof of capacity to equal if not surpass the occident. Our architecture for the most part represents the past, with little appeal to the modern spirit. Our modern buildings of any pretentions, are in foreign style with Japanese additions or omissions in decoration, design or

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appointment, that give them something of a claim to be called Japanese creations; and some of our banks and public buildings can compare favourably with those abroad. In so far as we have succeeded in adapting these foreign ideals of structure and outline to our notions of refined simplicity in art, we may have made some advance upon the west; but in this respect Japan is only at the beginning of her career. No building of any great dimensions can be constructed on other than occidental plans, and in this direction we cannot hope to produce anything superior to the west. In this respect as in most other forms of art, we owe our modern vivacity and freshness chiefly to occidental suggestion and motive.

It is in the realm of painting more than anywhere else, perhaps, that we must hope for our most brilliant artistic creations. Here we have made remarkable progress in the last few years, combining the merits of European art with the virtues of our own. In music, sculpture, and architecture, we are for the most part imitating our ancestors, but in painting we are drawing a full flow of inspiration from the genius of the west. Though all too often this mixture of foreign and Japanese ideas and methods tends to become a mess and a bewilderment, yet out of the chaos order will come in time, and great achievement will be the result. Our hope lies in the fact that from of old the people of Yamato have been noted for their unique skill in assimilating foreign ideas and in successfully adapting alien ways to the furtherance of their own desires and the creation of artistic achievements. Our reception of foreign things and association with foreign thought has always acted as a stimulant upon us. In this respect we stand unrivalled. To this genius we owe our proud position among the first-class powers. Each nation of history has shown some special capacity for leading mankind in some particular way. The Hebrews in religion, the Greeks in art, the Romans in law; and to each of the great nations of the west to-day a special virtue might be ascribed, without which the world would be the poorer. Japan's special virtue is her unique capacity for internationalism, not only in art, but in various other respects, unequalled by any nation of the west. This is seen in modern Japanese painting more distinctly than in any other department of our national art. In this of course we had the genius to begin with; for from the first our paintings and lacquer work attracted the attention of all art-lovers the world over. The genius of Europe was not slow to perceive a kindred though unique spirit in the paintings of Japan.

The great artist is indicated as fully in the materials he selects for the expression of his genius as in the perfection of his execution. In materials such as stone or wood the aesthetic idea has often to be expressed indirectly or merely suggested. In music on the other hand the artist may give free play to his feelings and directly express his passion or emotion. For this reason Japanese music is superior to western music in its successful expression of feelings and emotions of a formal and social kind; but for expressing the passions and sentimental forces at the heart of the present age it is very inadequate. It represents the rippling surface of the sea of life, but cannot catch the deep undercurrents that control the mighty ocean of existence. This power Japanese painting has succeeded more perfectly in doing, than any other branch of our art. The Japanese artist with his ink or water-colours and brush moves his hand as the heart of genius directs till the idea takes shape. In shaping the idea three elements are marked: shape, strength, speed. For this the pencil is the special instrument. In an old treatise on painting it is said that the dragon produces clouds, and the tiger causes winds. This is but the suggestion that the artist's ideas take shape by a single stroke of the brush or pencil. This mysterious power of the pencil among Japanese artists, European artists have always believed in. They have been charmed by the achievement but have not discovered the secret. It is due to some spiritual

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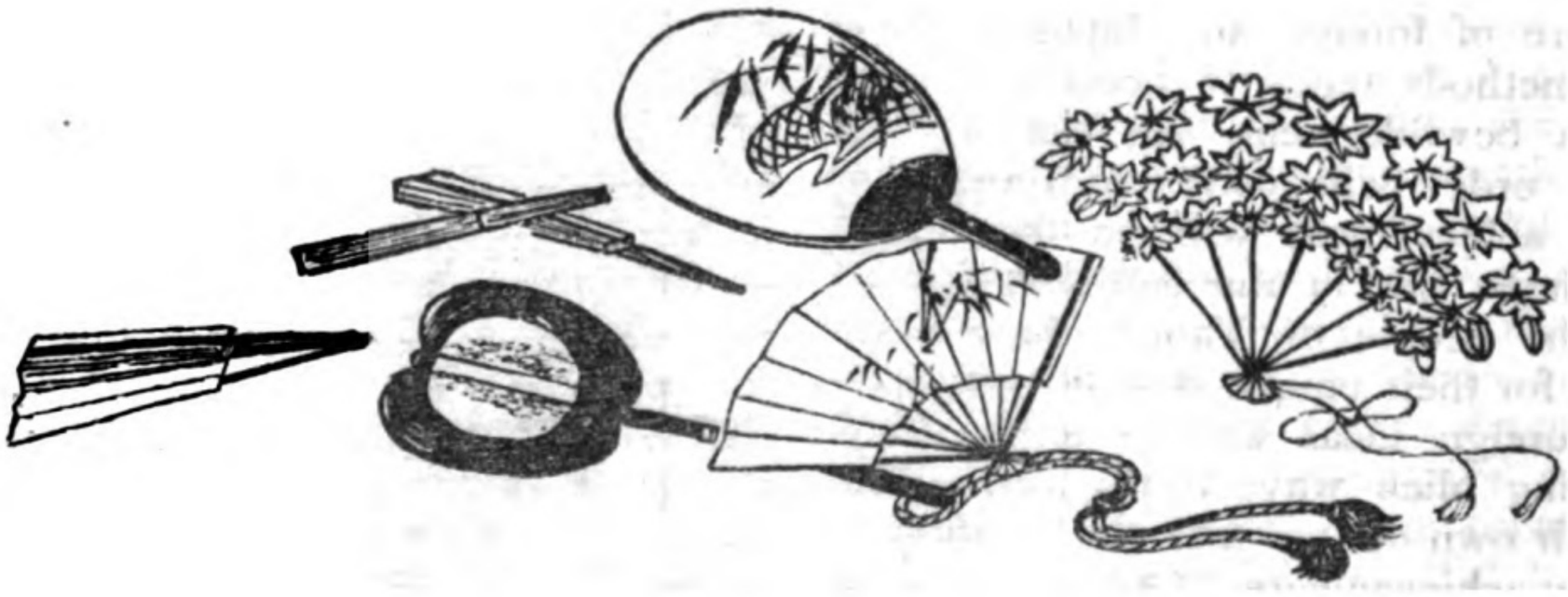
quality and environment that requires psychological study on the part of aliens. At first occidentals thought our *Ukiyoe* school of painters was the only one entitled to attention, and they took great interest in the flower and bird pictures of the Tokugawa period; but the more discerning of westerners soon saw that this power of the brush, as seen in all periods of Japanese art, was the secret to be noted and admired. Herein we have an international quality that appeals to the whole world. It is an international art-value of supreme significance. It is an excellence of the Japanese artist that is independent of schools. The modern artist, while noting the virtues of the past and the achievements of the present both at home and abroad, keeps his eye close to nature, rises above schools and conventions, and portrays the spirit of the age, albeit an eternal spirit. The artist, with his brush, grasps at a column of curling smoke, the far blue haze, or the moisture of atmosphere, and he leaves you thinking of what it means. Unlike the European he suggests as much by the blank spaces on his canvass as by his few outlines thereon. With the new style comes the new content: the picture belongs to the present age. It could have been created in no other. This feeling for nature and the current age in the new Japanese painting has a universal appeal and therefore an international value. No one, of whatever country, capable of an aesthetic emotion, can look upon it without pleasure and profit. The result can hardly be analysed: it is a combination of all the philosophical, scientific, social and literary influences of contemporary life. It is a union of motives,—poetic, religious and moral; it is a true reflection of life. In it emotions of sympathy and humanity take artistic form. Art that is so human cannot but be admired and emulated by universal humanity.



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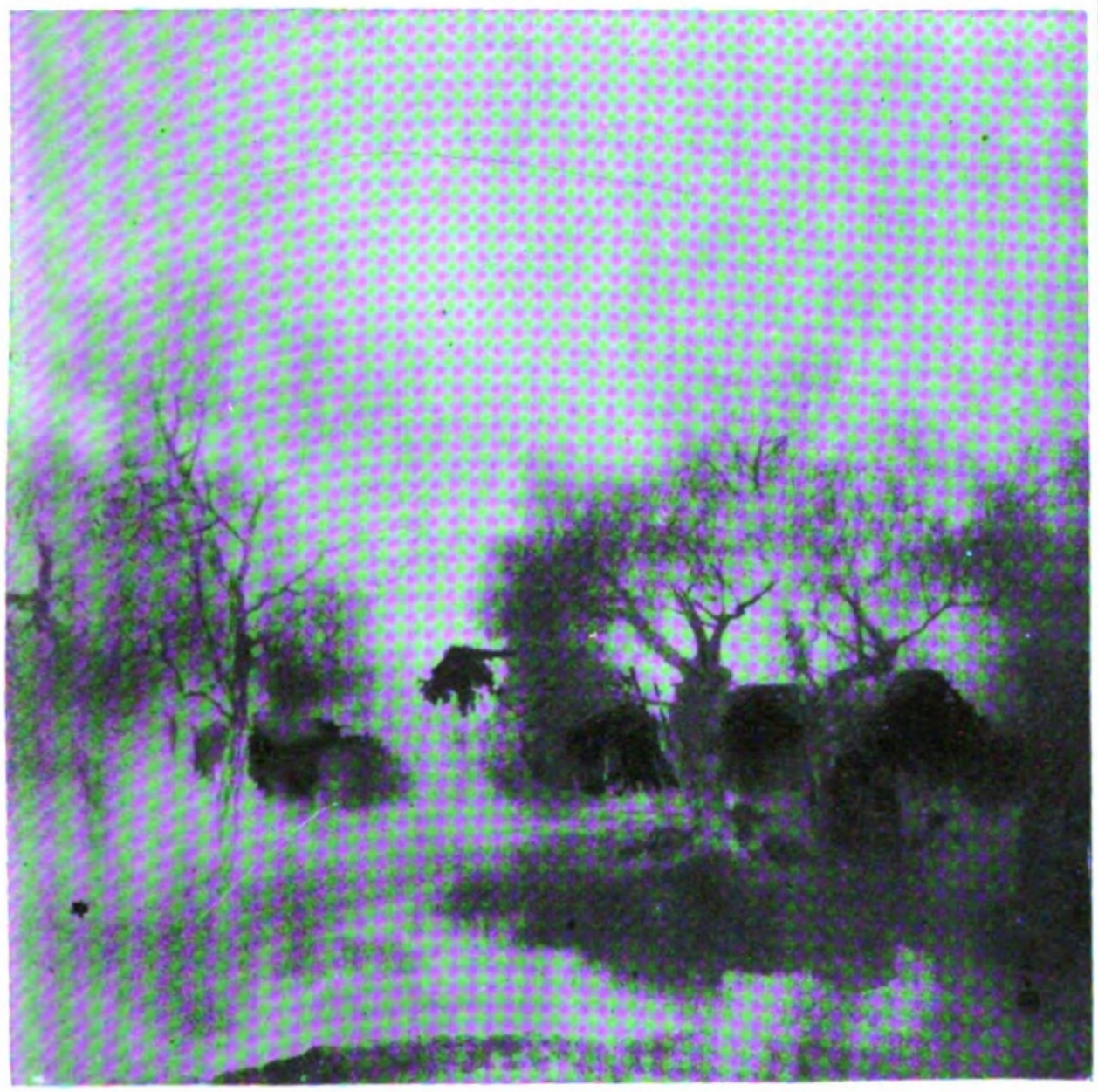

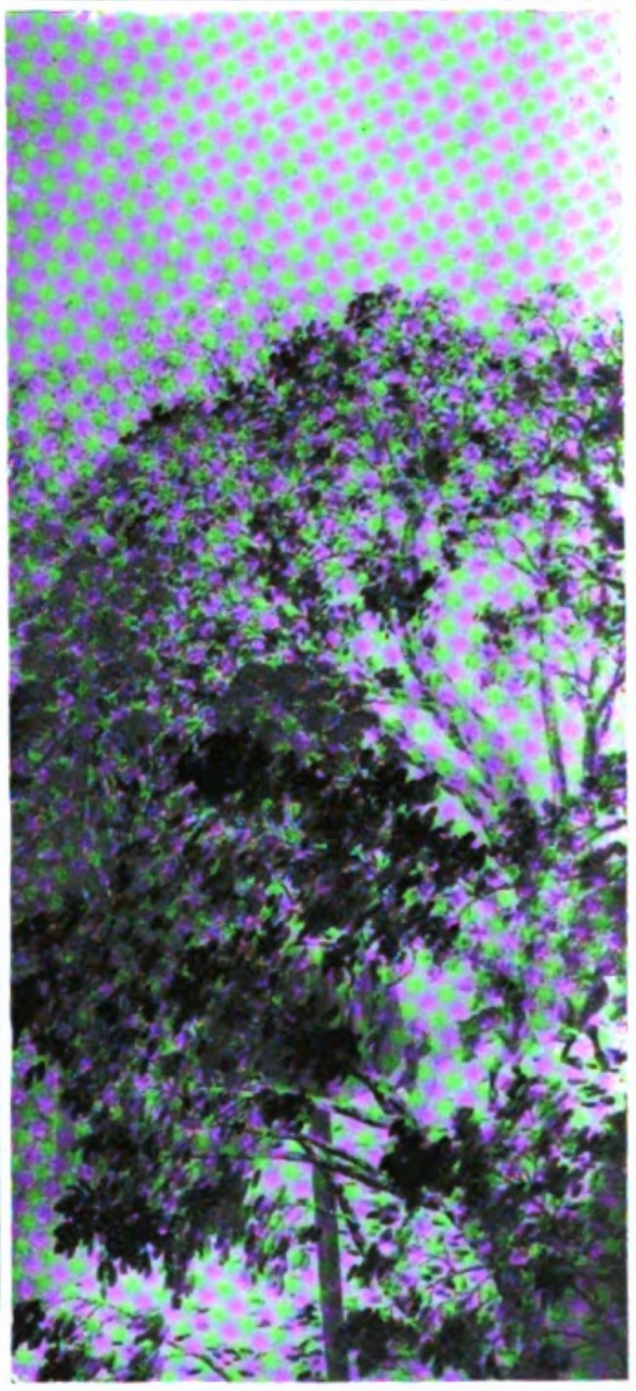

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1. A RIVER PIC-NIC BY CHIKUHA, TOKYO. (Medalist)
2. A MOUNTAIN ROAD, BY TAIKAN, TOKYO.
3. RAIN, BY SEIHO, KYOTO.
4. EARLY SUMMER, BY OKOKU, KYOTO. (Medalist)

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MAIN GATE: RUSSIAN EMBASSY, TOKYO. *Porte Cochère-Haupt Eingang: die russische de l'ambassade de-Gesandtschaft. Russie à Tokyo.*

HIS EXCELLENCY, THE RUSSIAN AMBASSADOR AT MEMORIAL SERVICE ON BEHALF OF LATE EMPEROR, GREEK CATHEDRAL, TOKYO. *Seine Excellenz der russische Gesandtschafter bei der Gedächtnisfeier für den verstorbenen Kaiser. Son Excellence L'ambassadeur de Russie.*

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THE RUSSIAN EMBASSY IN TOKYO

By "J"

RELATIONS between Japan and Russia had long been based on the circumstance that Japan was a backdoor neighbour, until recent events contributed to bring about a change. It is true that during the period when other European countries were endeavoring to open up commercial intercourse with Japan, Russia made certain similar attempts, all of which met with failure, partly, perhaps, because Japan was appealed to as a backdoor rather than a nextdoor neighbour. To what extent this was true we do not undertake to say. Russia appears first to have taken an interest in Japan through exploration of the Kurile islands. In 1713 Kosierewski reached as near as Kunajiri, near the coast of Yezo; and in 1736 Spagenberg, a Dane in the Russian service, visited all the Kuriles, cruised along the coast of Yezo and surveyed several harbours on the main island of Japan. These explorations were renewed by Potonchew in 1777, and ten years later again when La Perouse made maps of Yezo and of the strait which bears his name, and obtained for Europe its first reliable knowledge of Japan. It was about this time that Russia began to feel the necessity of entering into formal intercourse with Japan, and made efforts in that direction with such indifferent results. In 1782 the crew of a Japanese junk had been wrecked on the shore of the Okhotsk sea; and those of the crew saved by the Russians were taken to Irkutsk where they lived for some ten years. At length the governor of Siberia was directed by Catherine II. of Russia to send the refugees home to their own land, and to take an envoy for the purpose of opening intercourse with Japan. The expedition, in charge of Lieut. Laxman, started for Japan in 1792, and got as far as Yezo where it passed the winter. With the opening of spring the expedition proceeded as far as Hakodate and thence to the town of Matsumae, now Fukuyama, then the chief Japanese settlement on the island. They were informed that though the laws of Japan insisted upon all communication with foreigners coming through Nagasaki, yet considering that the Russians were ignorant of this, and that they had come to bring back the shipwrecked Japanese, they would be permitted to depart on condition of never under any pretext whatever approaching Japan except at the southernmost port. As to the Japanese refugees, the Russians were told they could leave them or take them as they liked, as it was the law of Japan that such persons became the subjects of the country where fate cast them ashore. Laxman, though courteously treated, was greatly restricted in his movements, and was finally dismissed with presents and provisions for his journey, for which no payment was taken. Some time after this when a navigation school was opened at Irkutsk, Japanese castaways, picked up along the Siberian coast, were employed as teachers of their language in the school, showing what interest Russia took in things Japanese at that time.

In 1804 a Russian ship under Captain Krusenstern arrived at Nagasaki with Count Resanoff on board, the latter having been dispatched by the Tzar to complete negotiations in which Lexman had failed. This vessel also brought some shipwrecked Japanese, fifteen in number, of which, strange to say, ten preferred to return to Siberia. As the Russians had to carry on negotiations

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through the Dutch the failure of the embassy was ascribed to the jealousy of the interpreters; but the Dutch say it was due to the obstinacy and pride of the Russian envoy. The Japanese authorities demanded as a preliminary to negotiations that the Russians should surrender all arms and ammunition. This they refused to do, and were not allowed intercourse with any one on shore, not even with the Dutch, after the first evening. The Russian officers were not even allowed to send home dispatches by the Dutch ship then leaving for Batavia, nothing more than a brief statement to the effect that they had safely arrived, and this was first inspected by the governor of Nagasaki. Such suspicions were of course not conducive to amicable negotiations. When the Dutch and Russians passed each other in public they were not allowed to exchange salutes. None of the Russians were allowed to land for some two months after their arrival; and they were finally permitted to lodge in a tiny fish-house fitted up on an island, surrounded by a high bamboo fence so as not to see or be seen; while the ship was constantly surrounded by guard boats. After six months waiting for an answer from Edo, two interviews with the governor were granted to receive the reply, which was a flat refusal of permission to open trade. As the Russians walked along the streets on their way to the governor's residence all windows and doors were ordered closed and no one was permitted to look upon the foreigners. The excuse given for refusal to trade was, that if permission were conceded, Japan would have to dispatch an envoy to Russia with presents equal to those offered; and not only did her poverty prevent her being equal to such an undertaking, but her laws did not allow her subjects thus to leave the country.

The Russians were so mortified at this treatment that they deemed it a matter demanding punishment, and so reprisals were made on the Japanese settlements in the Kuriles in 1806, when many of the villagers were carried off prisoners, and notices posted that it had been done in return for the slights put upon the envoy of Russia when he visited Nagasaki. Russia had been further irritated by the seizure and imprisonment of 14 subjects who had landed on the island of Itorup in 1807. These raids by the Russians created immense excitement throughout Japan, and led to sending extensive military reinforcements to the northern districts to ward off invasion. In 1807 an American ship, the Eclipse, sailed into Nagasaki harbour under Russian colours, but was quickly surrounded by warboats and towed out of the harbour and dismissed.

In the year 1811 an interesting event took place when Captain Golownin, a a Russian naval officer, with two other officers and four men, while engaged in surveying the Kurile islands, were invited into a fort for negotiations by the Japanese and summarily taken prisoners. Under an escort of 150 men the Russian prisoners were taken a long and painful journey over land and sea to Hakodate. As the journey occupied four weeks, during which time the prisoners were tightly bound with cords, which cut into the flesh, their sufferings were intense. It is said that the cords were not loosed lest the victims should commit suicide. At Hakodate they were put in prison and given prison fare until after examination by the governor, when they were sent to Matsumae, where further examinations and prison awaited them. In time they were treated with greater leniency until they took advantage of it and attempted to escape, when bonds and loss of freedom again became their lot. They were not allowed to be idle, however, for an interpreter was sent up from Ezo, whom they were obliged to instruct in Russian.

In the following year the Ship Diana returned under Captain Rikord with seven Japanese castaways whom he proposed to exchange for the imprisoned Russians. The Japanese refugees were sent on shore with a letter to the governor but he refused to receive it; another was sent but the messengers were not allowed to return to the ship.

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Whereupon Rikord seized a large Japanese merchant ship entering the harbour, and took the owner, an intelligent and educated Japanese, on board the Diana. The Japanese merchant protested that the Russian prisoners were alive and well at Matsumae, but Rikord could hardly believe it; and so he took the Japanese merchant and his wife away with him to Kamtschatka. The prisoner persuaded Rikord to send to Irkutsk and get a document disavowing the hostile acts of those who raided the Kuriles; and with this document they returned to Japan the next year and received the prisoners, Golownin and his companions, safe and sound.

No further attempts were made to open negotiations with Japan till a Russian squadron sailed into Nagasaki harbour in 1853 and demanded the same treatment accorded to Commodore Perry, whose fleet had left Japan a little time before. And so, after treaties had been made with the United States and Great Britain, the demands of Admiral Pontiatine for similar treaties with Russia, were granted. This was very important for Russsia, as at that time the Crimean war had broken out, and Russian ships in the east were liable to seizure by British ships, so that the possibility of taking refuge in Japanese ports was a great advantage. Efforts after more satisfactory agreements were made in 1864, when a special embassy from the Bakufu was dispatched to St. Petersburg. In 1875 negotiations were opened for the settlement of disputes in Saghalien, when Japan was obliged to exchange the island for the Kuriles. At this time the Russian Minister in Tokyo was M. Struve, who was created Envoy Extraordinary and Minister Plenipotentiary in 1877. M. Davidoff was appointed Minister to Japan in 1883, and was succeeded by M. Schévitch in 1886.

During this period occurred the unfortunate incident of the attack on the Russian legation and the following year upon the Tsarevitch, who was on a visit to Japan. The attack on the Legation was made on the day of the opening of the Imperial Diet in the spring of 1890. The wife of the Russian Minister had not gone to the Diet, and was in the Legation when a mob of *soshi* armed with swords began to throw stones, and batter down the gates; but in time the police succeeded in dispersing them. This was the beginning of the spirit that showed signs of dissatisfaction with the attitude and encroachments of Russia, and which finally determined to check once for all the Russian advance in the Far East. The attack on the Crown Prince of Russia took place in June, 1891. After the attack upon the Legation the Russian Imperial family had hesitated to let the Tsarevitch visit Japan, but His Majesty the Emperor of Japan personally guaranteed the safety of the young prince; and this made the incident of the attempt upon his life all the harder for Japan as well as Russia. The young prince with his retinue was riding in *kuruma* along a road near Otsu when one of the police placed to guard the way, flew upon him with a sword as the jinrikisha passed, and it was only the pluck and presence of mind of the 'riksha-puller that saved his life. As it was, the Prince received severe wounds in the head; and the first telegrams reaching Tokyo were alarming to a degree. One to the Russian Legation read: "Two deep wounds in head; recovery impossible," but happily it turned out otherwise. The policeman, Tsuda Sanzo, was proved to be insane. The *kurumaya* who saved the life of the Prince by risking their own, were given 5,000 yen each by the Tsarevitch, and 2,000 yen a year for life by the Imperial family of Russia.

In 1893 M. Hitrovo came as Russian Minister to Tokyo, and was followed by Baron Rosen in 1897, who remained three years, and was succeeded by M. Iswolsky in 1900. Baron Rozen came again to Tokyo in 1903, as the relations between Japan and Russia demanded the attention of one versed in Japanese affairs. Baron Rosen had the difficult task of the negotiations immediately preceding the Russo-Japanese war. It is admitted by all that Baron Rozen

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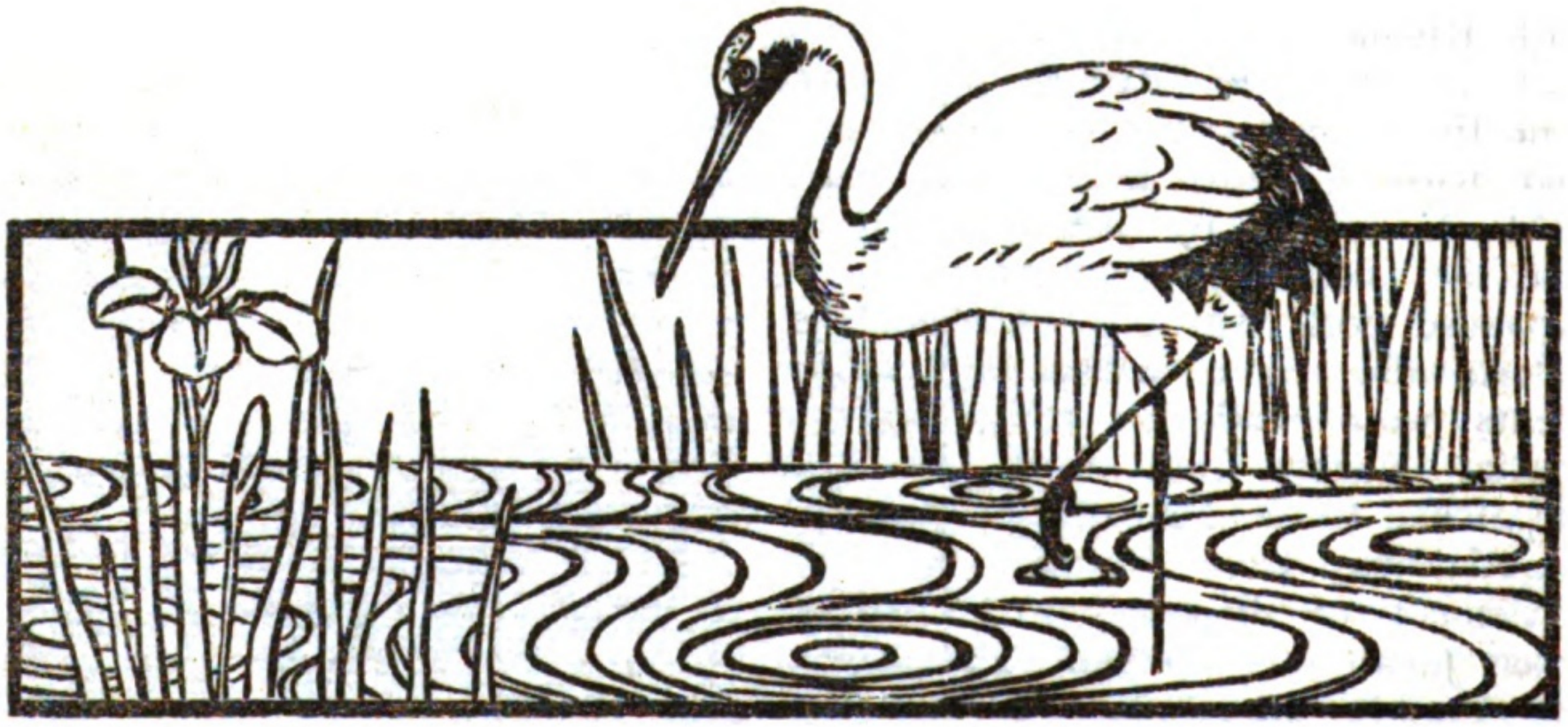
did his duty to the satisfaction of both Japan and his own country, under the most trying circumstances. For some time Japan had been suspicious as to Russian designs in Manchuria and Korea; and Japan had further been smarting under the interference which drove her out of the Liaotung Peninsula after the war with China. Negotiations were opened for the settlement of differences as to Russian advance in Manchuria, with results so recent and so well known to the world, that they need no repetition here. Since the conclusion of peace Japan and Russia have been on the best of terms, and the future seems bright with hopes for the future relations of the two nations. Their mutual interests in Asia, if nothing else, force them into amicable relations; for their prosperity in the east depends on their being at peace with each other and with the world.

M. Bakhméteff, who was the first minister to Japan after the close of the war and the restoration of diplomatic relations, had a difficult position to fill, but he did it well, and to-day occupies the high place of Russian Ambassador to Washington. His successor, the present Russian Ambassador, M. Malewsky, is the first Russian Ambassador to Japan, and has represented his country for the last four years with credit and distinction.

Among the Russians who have done most to help Japan the name of Archibishop Nicolai stands highest, having spent his whole life in the moral and spiritual service of the Empire, and left behind him a name for faith and good works, that will never die. Full accounts of this life have already been given in the pages of the JAPAN MAGAZINE, and need not be now repeated.



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THE TAKETORI MONOGATARI

IV

THE JEWEL IN THE DRAGON'S HEAD

THE Dainagon, Otomo no Miuki, one day assembled his household in his mansion and said: There is in the Dragon's head a jewel of rainbow hue; and on the man that obtains it for me, I will bestow the utmost of his desire." After hearing the lord's utterance, one of the men replied and said: "The servants of our lord have heard his august wishes with the deepest awe; for how shall any human being be able to take from the head of a dragon such a jewel?" But the Dainagon only made answer and said: "If ye call me your lord and master, you are bound to do my bidding even at the peril of your lives. The jewel whereof I speak is not to be found in this land, nor yet in China or India; for the dragon is a monster that creeps up the hillsides from the sea and rushes down again into the deep; so if you know your duty you will not shirk this quest." Then the men bowed the head and replied: "Our lord's will be done. Though the task be perilous, yet will we not shrink from it" Upon this the Dainagon smiled and praised them saying, he was sure they would not put him to shame nor refuse to obey his behest.

Having been dismissed, therefore, on the errand after the gem in the dragon's head, they received money for the journey and an endless store of silk, cotton and all things needful for the trip. Until their return, the Dainagon would live in retirement, he said, and he warned them not to retrace their steps till they had accomplished their mission. So they each humbly acquiesced and departed.

Now where to turn to find the jewel, they, of course, could not tell, and became so bewildered that they began to reproach their lord for allowing himself to be bewitched by a fair face. The goods and money bestowed upon them they divided among themselves, and then withdrew to their houses, where they lay hid, but some of them went where they pleased. They complained that while it was very well to be loyal to parent and prince, as the custom goes, yet a request so impossible as this, no mortal could be expected to carry out, and so they bitterly resented the imposition.

In the meantime the Dainagon, thinking his mansion too common and mean to receive the fair Lady, had it redecorated throughout, adorning it with the costliest lacquer work in gold and silver, as well as with much plain light lacquer, while over the ceiling he ordered silken cloth of many colours to be drawn, every chamber to be hung with fine brocade, and the panels of the *fusama* to be enriched with cunningly wrought pictures; so when the mansion was complete it surpassed all description. Feeling certain of his fair bride,

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he put away all the women of the household, and passed solitary days and nights awaiting the return of his retainers. A year came and went, but still he heard nothing from them. Growing impatient and weary of waiting, he fell sick at heart, and at last took two of his squires and journeyed in this mean fashion to Naniwa to inquire if any one had seen a boat going in quest of the dragon. At this inquiry the boatmen of the place only laughed and said: "What a strange thing you speak of! To be sure, no boat has ever left these shores on such a mission bent." At this the Dainagon remarked that such silly people could not be expected to know of such great matters; so he resolved himself to take the bow and despatch the monster to secure the jewel. Embarking on a boat he fared over the sea till the land lay far behind, never letting the oars rest until the boat reached the waters of Tsukushi; and then, without warning, the wind arose, the air darkened and the craft was driven helplessly about in the gale. For a time it seemed as if the boat must founder between the billows which threatened to overwhelm it, while the thunder-god thundered with such awful sound that his big drums seemed to hang quite close overhead. The Dainagon was transfixed with fear, and cried out: "I have never before been in such fearful danger; whence may I obtain help?" And to this the helmsman replied: "I have for many years voyaged on these seas, yet never have I seen such a storm as this. If we do not go to the bottom the thunder will kill us; and if we keep afloat we will be only driven on the barbarian coasts. Woe is me that I have ever taken service with so unlucky a master, from whom it seems only death will be the wages." As he spoke he burst into weeping. But the Dainagon tried to encourage the sailor and said: "The passenger by sea must ever trust himself to the captain, who ought to be as steadfast as a hill. Yet you are apparently filled with despair!" He had scarcely spoken these words when a terrible sickness fell upon him. "Is your servant then a god," exclaimed the helmsman, "that he can do anything in such a sea as this? The raging of wind and waves and the terrible roar of the thunder are assuredly signs of the wrath of the god you offend in seeking to slay the dragon of the deep; for by that dragon has this fearful storm been raised! Well were it indeed, if my lord would betake himself to prayer!"

"Truly your words are wise," said the Dainagon; and he began to call upon the god of the seafolk, uttering words of repentance for his folly in trying to find the dragon to slay it, and vowing solemnly that he would never permit himself to harm a scale on the body of the ruler of the deep. Bowing and prostrating himself before the god he repeated his prayer a thousand times; and then, as if an answer came, the thunder ceased, though the wind still blew mightily. "Ah", said the helmsman, "it is the work of the dragon; for the wind is now moderating, and blows fair, driving us swiftly homewards." But the Dainagon was so overcome he could now understand nothing. For three days the bark sped before the wind. At last land was sighted, and they saw it was the shores of Akashi in Harima.

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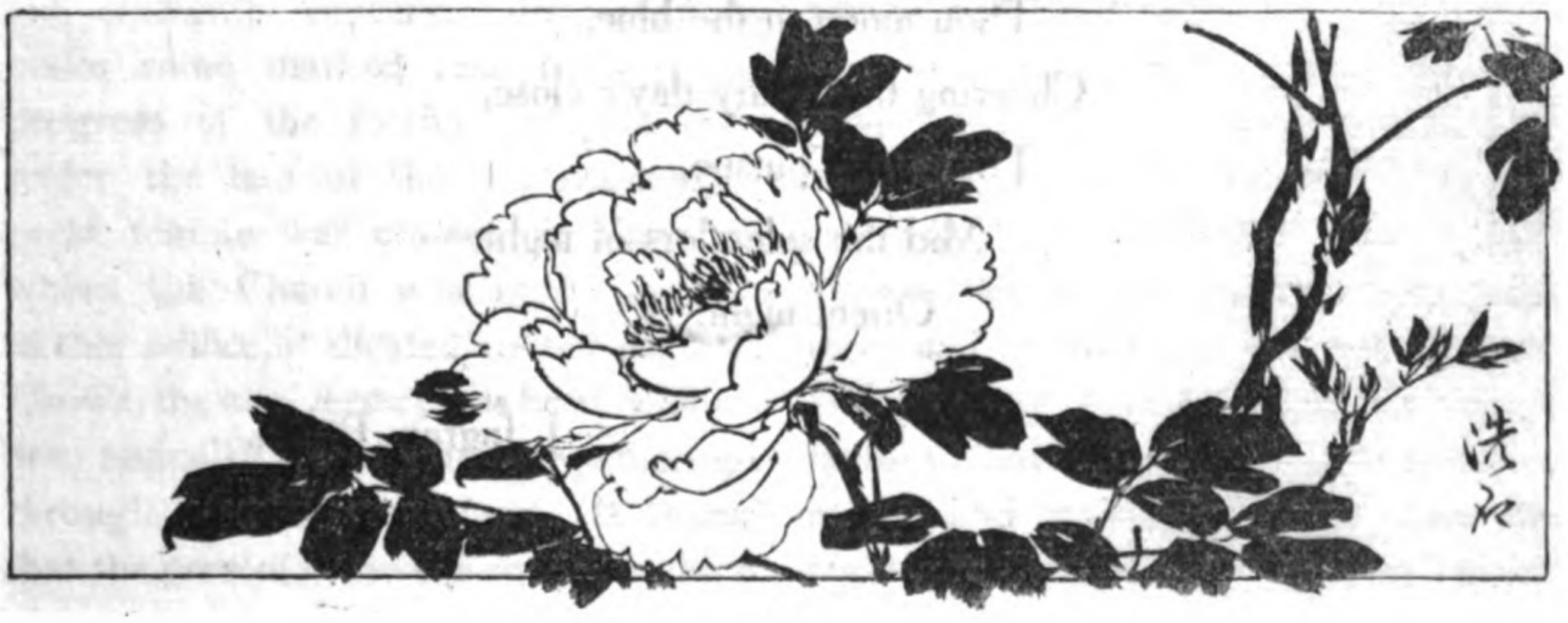
Nevertheless the Dainagon would not be pursuaded but that they had been driven ashore on some savage isle, and lay panting in the bottom of the boat, refusing to budge. Then came the Governor of the district, whom the lord's retainers had informed of the misadventure; and when the Dainagon saw the mats spread out under the trees on the beach, he knew of a truth it was no uncivilized land, and roused himself up to go ashore. When the governor set eyes on him he could not forbear a smile, so wretched an object was the Dainagon, with swollen body and eyes as lustreless as sloes. Orders were given for a litter, and the lord was borne slowly to his mansion. Then those of his retainers who had been sent on the quest, came from their hidding places, and bowing humbly before him, said: "We have failed in our quest, and therefore lost all claim to appear in your august presence, but now that you know how terribly difficult is the task, we have ventured to approach you, trusting that a gracious forbearance will be extended us and that we shall not lose our places as your retainers." The Dainagon went out to give them welcome and said: "Ye have indeed done well to return, even without the object of your quest; for of a truth the dragon is related to the thunder-god, and whosoever lays hand on him to extract the jewel, shall find himself in great danger. I myself have taken infinite trouble and all to no purpose. The Lady Kaguya is a robber of men's souls and a ruiner of their bodies. Never shall she see me about her doors again; and I warn ye never to turn your footsteps that way."

After this the Dainagon divided what was left of his property among those whom he had sent on the bootless errand. And when his women, whom he had dismissed, heard of his misadventure, they laughed till their sides were sore. The silken cloths he had stretched over the ceiling of his mansion, were carried away bit by bit by the crows for their nests. And when men asked whether the Dainagon, Otomo, had been able to secure the dragon-jewel, they received but this answer: "Not he; but his eyeballs are become like unto a pair of sloes; no other jewels has he won." And thus the people said "*Ana! tayegata*",* which was the origin of the expression.

* *Tahegata*, means unsupportable, but with *nigori*, *tabegata*, uneatable, like the Chinese plum, or *sumomo*.

(*To be continued*)



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ORIENT NIGHT

The fingers of music are feeling
The tops of the pines;
A silence is over me stealing,
That softly consigns
My spirit to night,—
Orient night.

Like myriad droppings of rain
On quivering leaves,
The silence is vocal again,
And tremulous grieves
In whispers of night,—
Orient night.

Over the opaline cone
Peepeth the moon,
Where Fuji gleameth alone,—
A vision of noon
Through shadows of night,—
Orient night.

O dream of the deepest repose,
Thou moon in the blue,
Cheering the weary day's close,
Thy way I pursue,
Mid the splendors of night,—
Orient night.

—J. Ingram Bryan.

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THE "KUNICHI ODORI"

THOSE devotees of the past, who are obsessed with fears that old Japan is all too swiftly vanishing before the inrush of modern civilization, would do well to witness the "Kunichi Odori", or ninth day dance, and be convinced of their error. It is celebrated on the ninth day of October each year, and is commonly known as the "Osuwa Matsuri" or festival of Osuwa. Osuwa is the special god of Nagasaki: in that city his honour is recognized annually with a mediæval, not to say primeval, naïveté and gusto unequalled by any other religious fête in even the gorgeous and grotesque East.

No one, of course, knows just in what cycle of the dim ages the ancestors of modern Japan determined to select from the national Pantheon a particular deity for the special providence of Nagasaki; but Osuwa is now one of the communal gods entitled to marked homage in this district.

It appears that Osuwa did not receive any partcular honor from the Japanese until he was believed to have revealed a marvellous strenuosity in furthering the extirpation of Christianity in the troubled sixteenth century. In order to make some marked resistance to the progress of the foreign religion then under the ban of the government, a great temple was erected at Nagasaki where the Church was most prolific; at this edifice, dedicated to the name of Osuwa, the anniversary has been celebraated annually by vast native gatherings through the centuries since. It is said that the present elaborate scale on which the festival is conceived, orignated with the ceremony of 'trampling on the cross', this being the test to which the adherents of the foreign religion were put in proving whether they worshipped the national gods or Christ. Though this part of the ceremony has been long abandoned, there are many Christians who still refuse to attend the matsuri; yet it is very popular with the Japanese generally, being justly regarded as the most famous religious festival in the whole empire.

For days before the festival begins the city is undergoing a process of transformation by a variety of decoration that baffles all description, until finally the whole place has assumed the appearance of a vast fairyland. These decorations are elaborate and expensive, but eminently artistic, and effectively emblematic of the occasion. Miles of tall, graceful bamboo trees higher than the houses, avenue the streets in front, as if growing out of the earth and sweeping the air above the roofs with ethereal, feathery branches; these carry the native mind back to the ages when the ancestors of modern Nippon roamed the forests and lived under the vault of the blue sky. Draped gracefully over the lower shafts of the bamboo, and just above the doors, are clouds of blue and white bunting, inscribed or painted with various devices, for the most part esoteric, and symbolising the old religion. Before every door is suspended a huge lantern painted with representative scenes and mystic signs that turn the night into dreamland. From every

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roof-tree there floats over the magnificence of the prospect, the flag of the rising sun.

It would be vain to attempt any adequate impression of the size and splendor of this great annual fête in the life of the Japanese: the lavishness of its expenditure in time, energy, money, and art furnishes food for thought to those that imagine paganism a thing of the past. The whole city is divided into 70 wards, ten of which are responsible for the essentials of the celebration each year: they collect the taxes levied for the festival, supply the actors for the ancient dramas and the exhibitions of ancient insignia, and the dumb shows of the processions. Each street enthusiastically vies with every other street in producing the best dramatic performance, and in furnishing the finest representation in honor of the god. The prestige that a street has attained in the history of the fête is upheld by the success of its effort in producing what is called a *kasaboko*, which is a curious looking contrivance consisting of a circular canopy of some rich silken material hung about a central pole by which it is carried about in the hands of a giant whose strength is the marvel of the spectators. Most of those unique devices are draped in the costliest of silk brocades or embroidery, depicting in exquisitely beautiful designs scenes from the nation's landscape, history, or literature. The top is surmounted with some delicately fanciful miniature of ancient symbolism, representing the motto of that street for the year. The long drapery envelopes the man of muscle who manipulates the huge and elaborate ornament as he dances along in the procession, the unwieldy mass spinning and jigging to the sound of shrill music and the tinkle of soft bells. When his strength is exhausted, another Samson is ready to take a turn in the service of the god. On the foot of the shaft bearing the *kasaboko*, are hundreds of copper coins of the lowest denomination, which jingle in the ears of the god as the concourse moves. There are numbers of these *kasaboko*, all different; but they form but a small part of the affair.

In the early morning of the ninth day thousands of people gather on an open square called *Ohato* where a vast procession forms and sets out for Osuwa temple to take the god out for an airing. Thousands of spectators mass themselves on either side of the line of way. The greater part of the procession is made up of peasant youths half-naked and shouting to the tom-tom of drums and a weird music, with an effect more like a pow-wow of the American Indians than a religious festival in a civilized state. Besides the gorgeously arrayed *kasaboko* already mentioned, there are at various distances in the procession gigantic sedan chairs carried by men, and containiug boys beating drums, a reminiscence of the *daimyo* days. Then there are native huts in rustic architecture, pointing to the days before cities; huge figures of the whale species representing the chief food of the community; native fishing craft too pass along, the homage of the fisherfolk to the god of their town; an enormous representation of a dragon symbolizing the mythical upholder of the land of the gods, the trembling of whose extremity or the itching of whose back, causes every seismic disturbance in the Empire. To the foreigner, however, the dragon points to the fact that Japan is an offshoot from China. This vast throng of people carrying various ornaments and symbols of their folklore and religion, is led by the courtesans of the city, arrayed in their most ostentatious toilettes, a hint of the not far distant days of phallic worship.

Upon arriving at the temple of the god, the beautitul red lacquer shrine is borne out with tremendous *eclat* on the shoulders of several men who, as they descend the hundreds of stone steps leading to the street, are joined by the rest of the celebrants, the whole thing being rushed along with deafening whoops and yells toward the gaping expectant crowd at the bottom. To most of the onlookers this is the supreme moment of the occasion. Upon the appearance of the sacred shrine the peasants seem to be taken as by a frenzy; some of them are evidently beyond the

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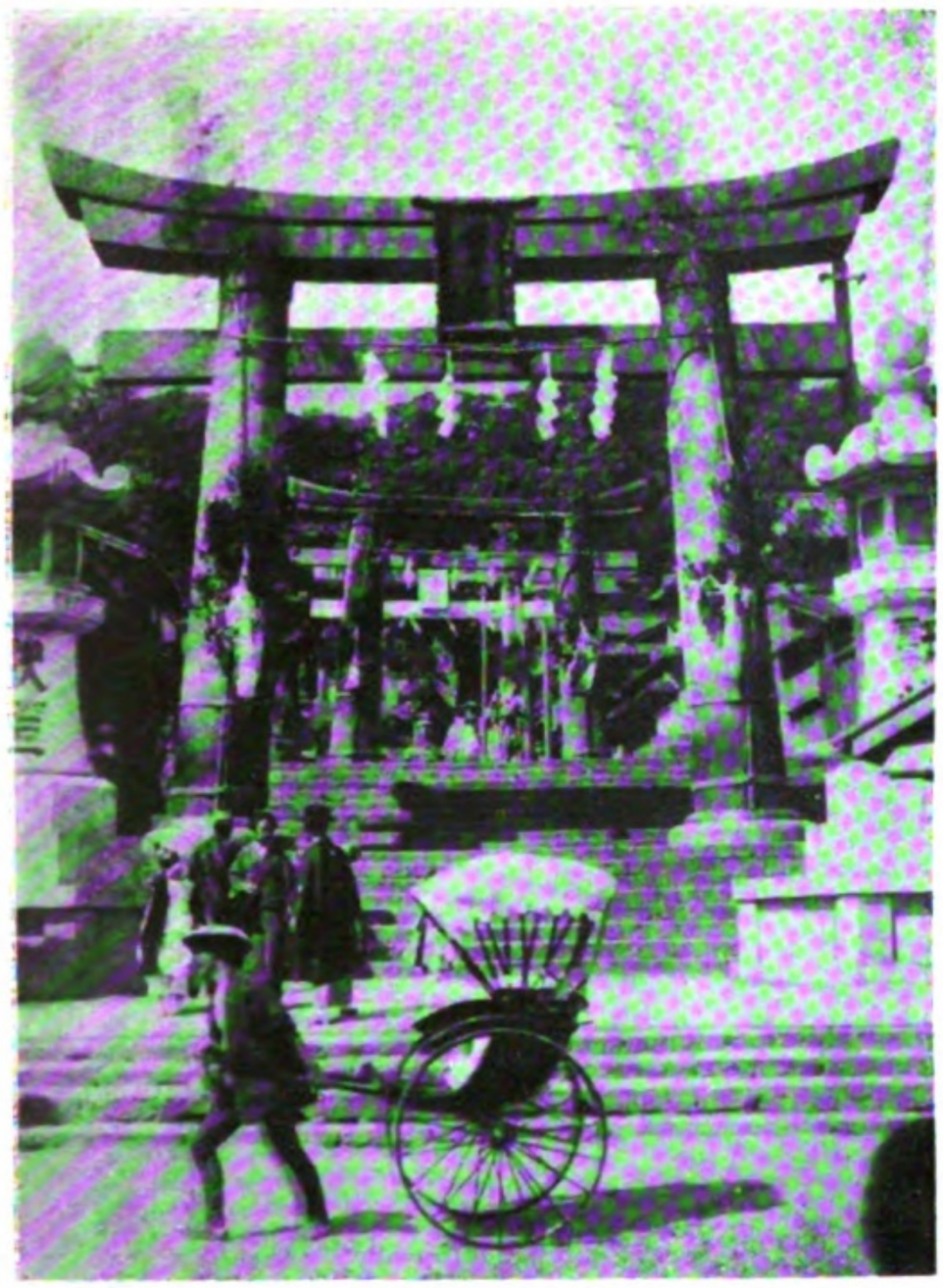
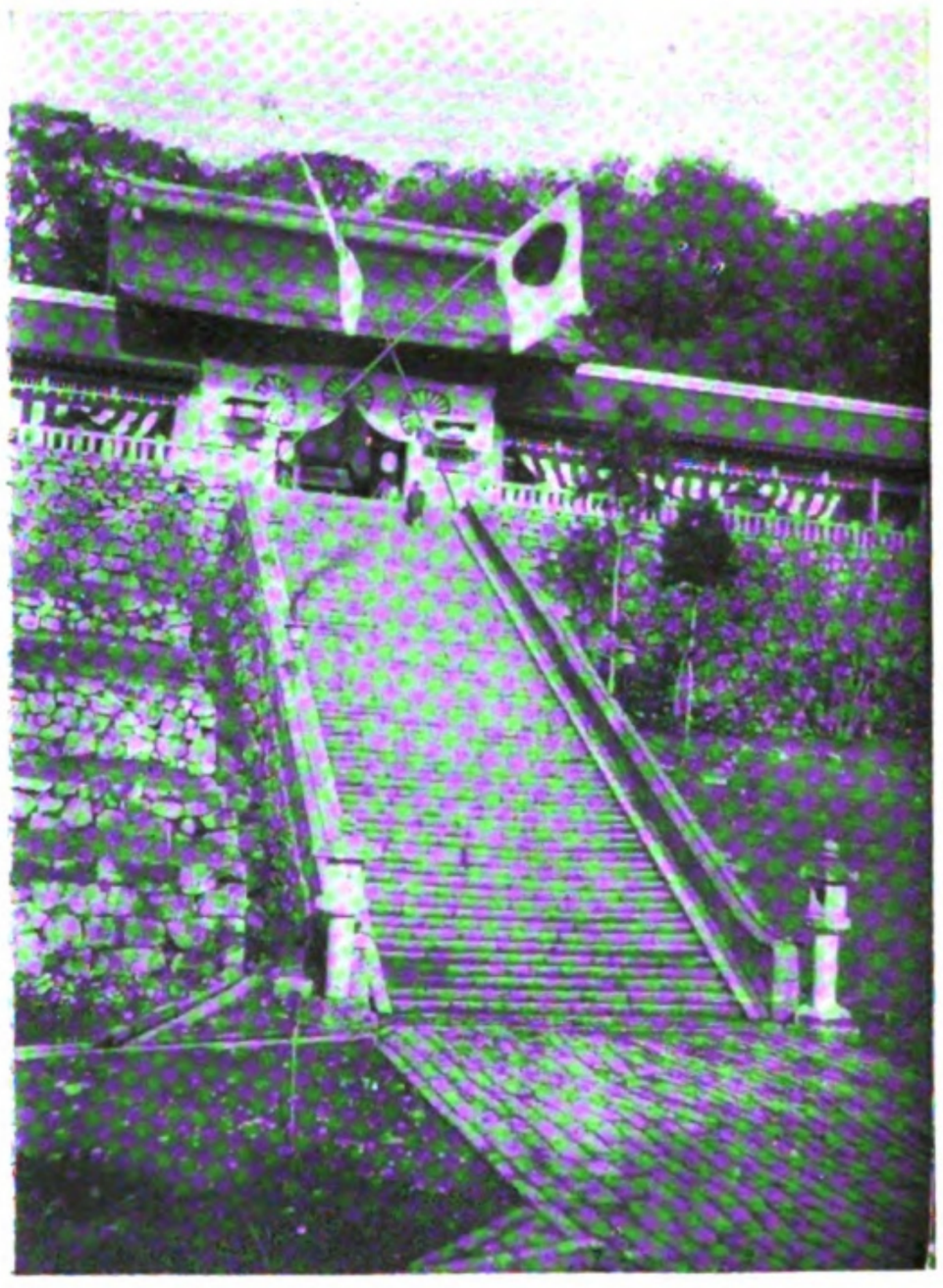


GIANT BRONZE TORII, LEADING TO OSUWA



STONE STEPS TO FIRST GATE

THE THIRD GATE

OSUWA FESTIVAL, NAGASAKI. *La fête à Osuwa. Das Osuwa-fest.*

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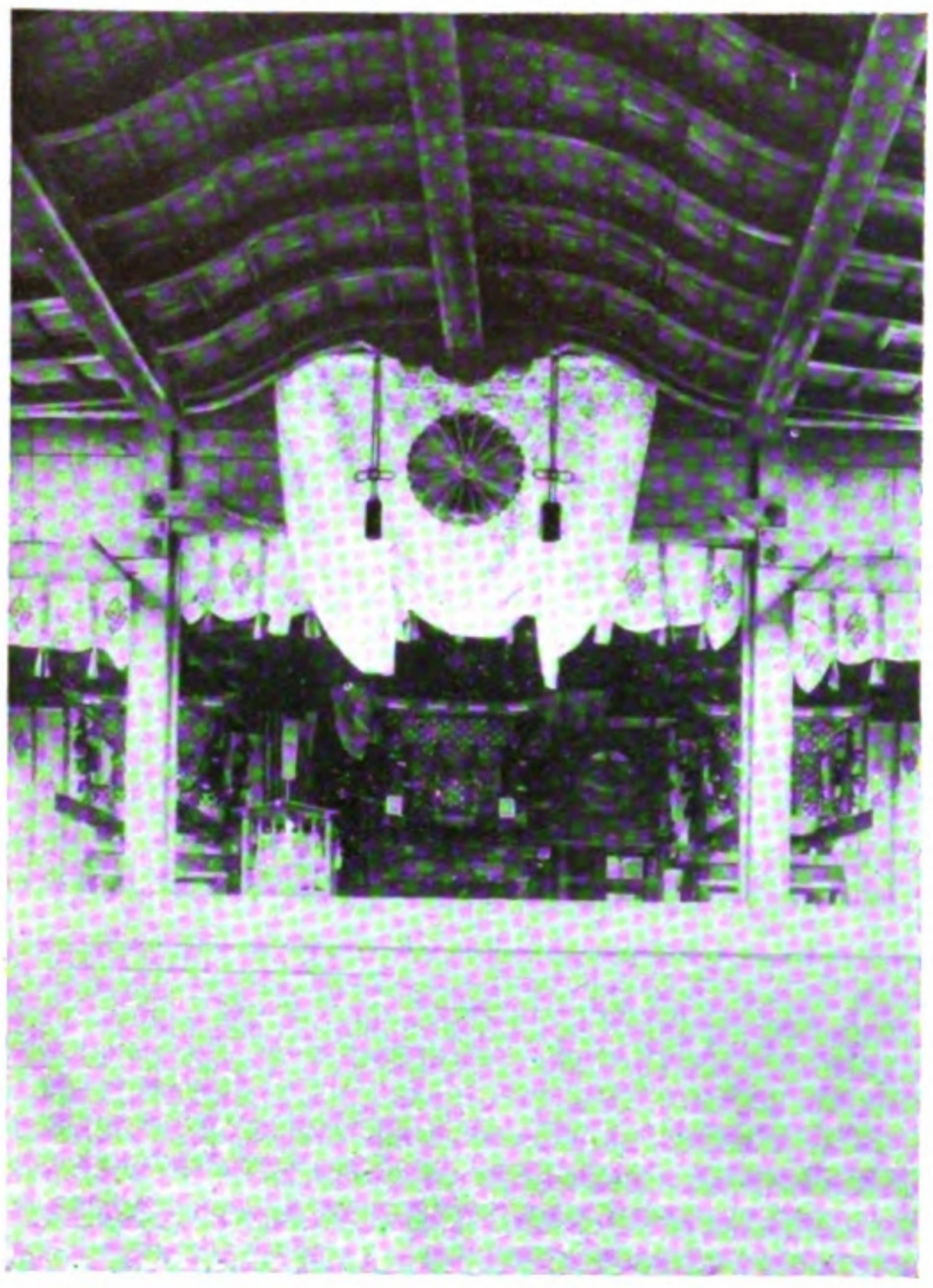

ALTAR OF OSUWA. *L'autel d'Osuwa. Der Osuwa Altar.*

TAKING OUT THE MIKOSHI. *Faire promener le Dieu. Umzug des Gottes.*

ANCIENT ESOTERIC DANCE. *Danse ancienne Alter Tanz.*

A KASABOKO

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JABUNE: A DRAGON DANCE

HONODORI, A DRAMATIC DANCE

KAWABUNE: A RIVER DANCE

SHISHI-MAI: A LION DANCE

THE KUNICHI ODORI, NAGASAKI.

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KASABOKO AT KUNICHI ODORI

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limit of selfcontrol; and in the rush and clamor that ensues as they trample on one another and contend for an opportunity of assisting the god, often a free fight results, the uproar of which, however serious, is too insignificant to arrest the attention of those wrapt up in the tumultuous celebration.

As soon as the god reaches *Ohato* he is enshrined in a straw hut specially erected for him, and where he must remain two days, after which the whole performance is repeated in returning the shrine to its holy of holies in the temple. During the intervening days, however the participants have their busiest attempts to regale the appetites of the populace for curiosity and amusement. The long procession now breaks up into sections that from early morning till late at night parade the various streets, giving dramatic and other performances at certain places. The chief centers of activity in this respect are in front of the great temple itself, and at the residences of the Governor of the prefecture, and home of the mayor of the city. To the two latter events all the prominent foreign residents of the city are usually invited. All the actors in these exhibitions are *geisha*, and the theatricals represent events or scenes from different periods of Japanese history and literature. Each street gives a dance or histrionic performance of its own. The man with the *kasaboko* of the particular street always leads off the entertainment with a dance, and astonishes the audience with his marvels of strength and dexterity. Then a temporized stage suddenly appears, with natural scenery and the usual appurtenances of drama; and the play begins. Those who have witnessed a Japanese open-air dramatic entertainment will be glad to be relieved from the obligation of reading an attempted description of it here; and those that have not had that dubious advantage, will readily acquiesce in assuming that it may be better imagined than described. Two acts, however, are worthy of special mention. In one scene representing the power of sorcery the floor of the stage opens and a huge brown bird flies up bearing in an erect attitude between his wings, a beautiful maiden, the apparition being supposed to exorcise the evil from some obstinate dissembler. In the other scene a remarkable feat was performed with a monster palanquin some fifteen feet high and carrying-poles of forty feet in length, borne by thirty men, who, during the dance, kept singing a savage strain and throwing the huge thing about ten feet into the air, and catching it with marvellous agility and precision as it descended on their upstretched hands. There they would hold it rigid to the tumultuous admiration of applauding crowds. This act was adjudged the most consummate achievement of the year's *matsuri*.

It is perhaps commendable that one should avoid essaying any explanation of this strange anachronism on the face of civilization in a modern state; it is interesting and certainly amusing; how far it is edifying, or of any profound significance in the social and religious evolution of a people one must forbear to say. That large numbers of human beings in this age can go on tramping in this manner for three days and three nights, in honor of a god whom they would thus adore, shows a capacity for patience, and a fecundity of interest in vain things, quite beyond the just appreciation of those who regard the spectacle as merely suggestive of a retrograde superstition. Apart altogether from its aspect of religious grotesquery, it proves the bold persistence with which Japan maintains her own mind beneath the veneer of Western science and conventionality.

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THE FUTURE OF JAPAN

By GENJI MATSUDA, M. P.

HISTORY is for the most part a record of the advance and decline of nations; but in every case it is apparent to the student that the rise or fall of a nation is never a mere accident, but due to some underlying and vital cause, or succession of causes. Taking up the subject of Japan from the point of view of cause and effect in relation to past and present conditions, I venture to predict that within the next half a century she will be one of the foremost nations of the world.

Prediction is easy, of course, but prediction based on causes undoubtedly at work and inevitable in their results, is in no sense futile, but almost a foregone conclusion. I will now proceed to state my reasons for so optimistic a prophecy in reference to the future of my country.

In the first place the geographical position of Japan favours her taking a foremost position among the nations of the earth. It is a well-understood historical fact that to be in the centre of the world's line of communications is to be in the forefront of the race for precedence. Prior to and after the discovery of the New World the centre of the world's communications was in the Mediterranean. In that small space all world-problems had to be solved, because the civilized nations of the time encircled its shores. The nation commanding the greatest influence on those shores commanded the attention of the world. Under the auspices of the Mediterranean states there was a wonderful advancement in commerce, science, philosophy and civilization.

With the invention of steam engines and great ships able to traverse the widest seas, space was reduced and the Atlantic became the center of world civilization. With the invention and improvement of steamships and telegraphs nations that were great distances apart at once became neighbors. As most of the nations enjoying these inventions were on the Atlantic board, the center of communication shifted to that ocean; and on that great water-space all the problems of the world sought their solution. Most of the great Powers of the earth today center around the Atlantic. As Great Britain enjoyed the greatest advantages geographically with reference to the Mediterranean and the new center of power, she naturally took the foremost place among the nations of the Atlantic. She became the center of the communications between the trans-Atlantic states and Europe. These conditions obtained steadily to the close of the nineteenth century. But with the opening of the new century the center of communication has been shifting to the Pacific Ocean. Nor has this eventuality been unanticipated. More than sixty years ago, Mr. William H. Seward, of the Washington Government, uttered his famous prophecy before the United Senate to the effect that in his opinion the future of world-communications lay on the Pacific, and that in those waters the great questions of the world in future would be thrashed out. For this reason he regarded it as a matter of vital concern whether America retained her proper degree of control on that ocean. Similar utterances have been ascribed to Mr. Roosevelt, one of America's greatest modern prophets. Judging from recent movements of American policy in Hawaii and the Philippines, it would seem that the convictions of her great statesmen are being acted upon. All the countries of Europe are likewise turning their attention to the Pacific as though they were equally impressed with the future of that ocean. With the opening of the Panama canal the centering of world-thought on the Pacific will receive a tremendous acceleration. It is not without significance for Japan that just about the same

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time will be completed the double-tracking of the Trans-Siberian railway. These two great engineering achievements of the twentieth century will undoubtedly place Japan in the center of Pacific communications. On her shores will meet the old world and the new. Socially and politically, the trend has been this way for some time; but with the completion of easy means of transportation the great mutation will be complete. Then Japan will have to take her stand as the central point of the communications of the world. This will mean that in future the most important questions affecting the nations of the earth will have to be settled in accordance with the policy governing the nations of the Pacific. As Japan enjoys a leading position in this connection, she will tend to become one of the greatest nations of the world.

A further guarantee of Japan's coming superiority among the nations is to be found in the uniqueness and efficiency of her civilization and institutions. Japan today possesses the unexampled and inestimable advantage of an unbroken Imperial line covering the whole period of her civilized history; and the ruler and people are related as are no other people on the earth. The relation between sovereign and subjects in Japan can be compared only to that of parent and children. Europe has monarchies in plenty, but the relation between the ruler and ruled is not filial to the same degree or in the same way as in Japan. European monarchs are such only in name, being merely the mouthpieces of democracy. Their monarchs are politically what the God of the Deist is religiously, isolated and unrelated. But in Japan the Emperor is to his people as closely and tenderly related as the child to the father, almost the same as the Christian to Christ. As for comparison with republican forms of government there is none. In a republican country all matters are decided by the will of the people; but in our patriarchal system all matters are decided by the wisdom of the parent, or ruler. The will of the sovereign is the will of the state. The merest order from the Imperial lips causes the entire Japanese nation to rise in instant obedience. What incomparable power lies in this sacred relation of sovereign and subject! Moreover, it is universally admitted that the strength of a nation lies to a large extent in its capacity for united action. In Japan this potentiality is doubly guarded by the unity of our race itself. Other nations for the most part are conglomerations of various and varying races that do not always successfully or harmoniously unite; but the Japanese, whatever they may have been in the mythic ages, are today the most united of races in blood and policy and purpose They are all children of the same father, the head of the Imperial line. In this respect Japan believes she possesses a tremendous advantage over all other nations; and who can deny that it will not assist her in obtaining and retaining a foremost place among the nations of the future?

Another incomparable advantage in favour of Japan is her capacity to assimilate all the good points of other civilizations and make them one with the virtues of her own civilization. No other nation on earth has made so united and determined an effort to study and appropriate all that is worthy in the civilizations of the world, and by them to make up for any deficiencies in her own civilization. Even the nobler spirits of the West, we enshrine and worship, so as to make them our own. For this reason some occidental people have regarded us as mere imitators; they have not hesitated to assert that our changing civilization is but a veneer of the West. When we undertook the organization of constitutional government they much doubted the capacity of an oriental race for such free institutions. Consequently they assumed that it was an experiment, and that in a few years the world would see us revert to absoluteism. But their judgement has proved mistaken. That we have managed to inaugurate a constitutional government and carry it on in harmony with our views of the filial relation existing between ruler and people, is the marvel and admiration of mankind. Our whole

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success in the great wars we waged was due to this happy capacity for assimilating and manipulating the virtues of East and West, and utilizing them for our nation's good; for, with all our advantages and virtues, we never think of them as individual but as national, and for the nation's benefit. Japan's example in the administration of constitutional government in a manner consistent with a proper regard for the Imperial line, has tempted other nations to follow the same policy; but neither in Russia, Turkey nor Persia have we witnessed the same degree of promise for the future. In this respect, then, the Japanese have accomplished their mission. Even western forms of local self-government we have adopted and successfully adapted to conform to our peculiar conditions. Thus in every way Japan is laying strong foundations for a state that expects to be without a peer among the greatest nations of the future.

Not least among our assets for maintaining a foremost place among the nations of the future is our increasingly powerful defence force. Our Army and Navy are powerful and loyal. The Emperor is the Commander-in-Chief of our forces by land and sea; and every man in the service stands ready at any moment to lay down his life at the word of the Generalissimo. It would be difficult to find a military or naval service where such perfect and unquestioning discipline prevails as in Japan. It will be remembered that General Kuropatkin attributed our victory over his forces to this virtue: a union of Emperor, government troops and nation, such as the world has never before witnessed. We are burdened with none of that false pride that is ashamed to adopt the good points others have shown. Certain nations I could name are so proud of their own institutions that they refuse to admit foreign ideas and customs. In their haughty self-sufficiency they even hesitate to lower their dignity by co-operating with other powers. Japan has never been troubled with this weakness. But during the Boxer trouble in Peking when the western powers saw that our troops were second to none either in discipline or efficiency, they changed their opinion of us somewhat, and were even open to alliances with us afterwards. No, the Japanese are a good deal more than mere imitators. They imitate what is worth imitating, like sensible persons; and what they cannot imitate, they emulate till they can make it their own. Consequently the near future will see Japan not only equal to the nations of the West, but superior to them in possessing the virtues of Japanese civilization in addition to all that is good in the life of the West. Nowhere does this principle of our modern progress show itself to greater justification than in the army and navy. In case of difficulty today Japan could on short notice put a million trained men in the field against the foe, every man of whom is willing and ready to die rather than surrender. What other nation can say as much? Have we not here also an advantage to enable us to hold a foremost position among the nations of the future?

I am not unaware that there are those who point to our financial weakness and declare that there can be no successful warfare without money. The Japanese do not depreciate the necessity of money but they do not regard it in the nature of an absolute thing, as do some people of the west. We do not esteem the financial power of a nation as comparable with its military capacity. Perhaps it is because we read history with truer powers of interpretation than do some of our critics. It cannot be forgotten that the greatest empire the world has ever seen, the Roman, was conquered by the moneyless Goths and Vandals. The pauper hordes of Tartary subdued ancient China. It was not by long purse-strings that the overwhelming armies of Ghengis Khan broke against the walls of Europe. Napoleon humbled the pride of all Europe, but not by his riches. No, I repeat, the final reckoning in a great conflict depends more on character than on money. And so, while Japan never forgets the needs of financial adjustment and rehabilitation, she remembers still more the greater necessity of men. *It is by men, not money, that she expects to hold her*

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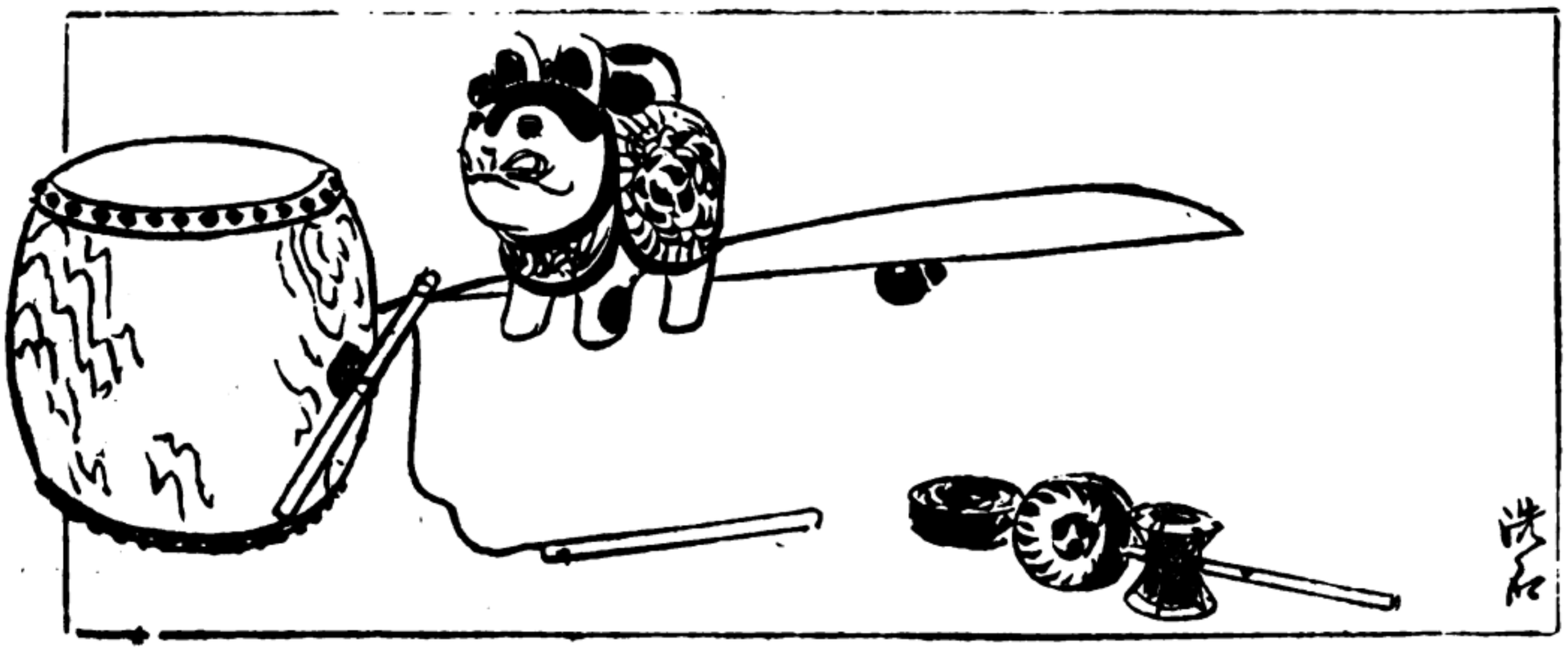
position on the Pacific. It is through men, not money, that she hopes to solve all the mighty problems that her position will impose upon her.

Another advantage in favour of a glorious future for Japan is her ever increasing population. We cannot have the men we need for national prosperity and defence without a healthy and prolific birthrate; and in this particular we are now increasing at the rate of more than half a million a year. In point of increasing population Germany is the only other country that can compete with us. France is numerically on the decline. The United States is increasing in units, but the population is a heterogenous mass that cannot be regarded as equal in dependence or strength to homebred stock filled with pure patriotism and the spirit of self-sacrifice. Mr. Roosevelt has advertised far and wide the increasing alarm in America over the declining Anglo-Saxon birthrate. If plenty of children and increasing house holds are a sign of future prosperity, as Mr. Roosevelt says, then Japan is among the most fortunate of nations, and may anticipate a most glorious future.

Another indication of Japan's future greatness, I cannot fail to mention, is her capacity for assimilating strange races and governing them in accordance with her national policy. A study of the progress of Japan's administration of Formosa will convince the most doubtful mind of the truth of this contention. Nowhere in the world could have been found a more heterogenous and discordant mass of humanity than came under the jurisdiction of Japan with the cession of that country by China. Japan was brought to face to face with a violent struggle between savagery and civilization. But in ten years the knotty problem has been solved and there are today no fears as to the future of that colony. Japan has been too brief a period in Korea to accomplish all she has undertaken, but every year marks a steady progress in the right direction.

Great Britain has been more than one hundred years in India without being able to show more satisfactory notes of colonial progress than Japan.

And, withal, we have that priceless capacity that includes all other: the capacity to endure, the ability to suffer. Every age our history has taught us how to suffer, for we have never been without very heavy burdens. No nation can come unto its own without this power to endure. The nations that have least to endure in this generation will not be the greatest nations of the future. The sufferings undergone by the English people from 1792 to 1815 prepared the way for Waterloo. None more than the Japanese believe that out of sacrifice comes life. Our poverty, our heavy weight of taxation, our struggle for education and modern enlightenment, our heroic endeavours after commercial and industrial progress, our unsatisfied yearning and heart-pain after true religion,—all this material and spiritual conflict is making men, and preparing the nation to utilize to the fullest limit possible the various advantages herein outlined, for the future greatness of Japan.



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JAPAN'S POLICY IN CHINA

By "A JAPANESE PUBLICIST"

THE all-absorbing question for Japan at present is the future of China; for with the fate of China is bound up the destiny of Japan. Great as is the interest of the Japanese in this subject, it is but slight compared with what it ought to be. In Japan to-day much time is devoted to a discussion of cotemporary politics and financial readjustment, as though the future of the nation depended wholly on a satisfactory solution of these questions; but these are no more than mere ripples on the vaster and more important ocean of what is to become of our big neighbour across the Yellow Sea. Of our attitude toward the future of China we, officially at least, have no doubt. Whatever threatens China threatens Japan, and we are bound to act accordingly. Japan must ever be prepared, and stand ready, to stake her all on preventing the disintegration of China or the division of that country among the occidental Powers. And in this ambition and precaution no doubt we have the sympathy of Russia, whose interests in China are scarcely inferior to our own.

Sometimes western countries ask of us, why all this effort of Japan after naval and military expansion and consolidation. They fail to perceive any reason why we should have a powerful army and navy unless it be to attack the west. Our answer is: To preclude the break up of China. We have little fear for ourselves. We do not believe any of the Powers has covetous eyes upon Japan. The only danger to Japan at present lies in the helplessness of China. The helplessness of Korea was a menace to the safety of Japan. Much more are we menaced by the weakness of China, surrounded as she now is by the covetous nations of the west.

Recently we have had to readjust somewhat our policy with regard to the Chinese question, and to make some statements and even demands in reference to our superior rights and claims in China. This was forced upon us by the attitude of the big occidental financial syndicate now seeking to negotiate an enormous loan with China. The securities contemplated by this loan endangered our rights in Manchuria, and we had to speak out or be counted "out." Our right to a share in the loan was conceded by inviting us to join the syndicate, but the superiority of our rights in that country are not so readily conceded by western powers. The saddling of so poor and undeveloped a country as China with so enormous a loan as that contemplated by the western financial syndicate, creates a great danger, if not a menace to Japan; for the probability of China being able successfully to meet the interest on such a loan is remote; and should such an eventuality occur, the bankers would proceed to dispose of their securities and our rights in China would pass into other hands. The result would be the disruption of China; and on Japan would be forced the duty of undertaking an armed conflict to prevent it.

There is no doubt that the more thoughtful of the Chinese are themselves under similar apprehension and have equal misgivings as to the outcome of undertaking so great a loan. They know that China can depend but little on taxation; for on account of the numerous means of evasion of taxes; their collection is very difficult, and the governors of the several provinces, like independent rulers, can levy taxes of their own, independently of the central government. Not only so, but there is grave doubt among the people as to whether Yuan Shikai will be able to bring the 400 millions of the 18 provinces of China into a well organized and stable government. There is no

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guarantee of the ultimate success of republican government in China. The fate of that country will remain uncertain until a strong central administration can be organized and a powerful army and navy be brought into existence. On account of the deplorable condition of the finances of China hope in the direction indicated is apparently vain. At any rate we are safe in concluding that the weaker the administration the more hopeless become the financial prospects

The danger we contemplate and deplore is still further enhanced by the racial tendency of the Chinese toward diffusion of central authority. In the face of this inveterate propensity the centralization of government, even to the extent realized in the United States, is too remote for immediate anticipation. Our misgivings in this respect are rendered more acute by the attempt at establishing a republican form of government.

Now when the powers at present casting greedy eyes on China tell us, in all apparent innocence, that they have no desire to see the disintegration of China, we may be pardoned for doubting to some extent their sincerity. Indeed we are prone to the conviction that the only thing that at present prevents the disruption of China is the stern opposition of Japan and Russia. The whip so far is laid only on the back of the horse, and, so long as Russia and Japan are firm, it will probably not reach the abdomen. But with the placing of this big loan on China the burdens of the nation will be immensely increased, without creating much anxiety in the minds of the creditors. We fear that western financiers do not concern themselves very much as to the fate of China, a matter of vital importance to Japan. For if China failed to meet her financial obligations and the Western powers should begin to grab at her and pull her to pieces, Japan would be forced to cry "hands off," and declare a Monroe Doctrine for East Asia. If America can claim the exemption of the new world from European interference, why cannot Japan claim the exemption of the Far East from occidental interference? In a similar manner Great Britain, France, Germany and Russia prevent the meddling of outsiders in European politics. On this policy toward China, Japan must ever be prepared to insist. It is a matter about which our nation cannot afford even to argue; and any attempt at defying it must be met in the strongest manner possible.

This being our policy toward China none know better than ourselves that it will fail unless we have a powerful army and navy to support and maintain it. It is sad but true that the power which a nation, in this enlightened age, has ultimately to rely upon, is armamental: sheer physical and material force. Japan therefore must reserve all her surplus energy for this possible emergency. If our policy be the Peace of the Far East, we must be prepared to back it up by material as well as moral force. All that we sacrifice for the freedom of the Far East will redound to the life and progress of the Far East. This is also why the more farsighted men of Japan attach more importance to the army than the navy, though the latter must ever be immensely important in supporting the army. Those of our officials upon whom the responsibility devolves, are well aware of just what degree of naval and military strength Japan must command in order to enforce her policy toward China. Of course we know that our worthy ambition in the direction indicated cannot be achieved without money. Consequently the development of our national resources and the prosperity of our commerce and industry must be promoted with more than ordinary energy and perseverance. At the same time it must be remembered that we do not require as much money to maintain our policy as a western nation would need; for we can do the work cheaper, and the expense of transportation for our troops and supplies is infinitely less than what is possible to those who might oppose us. I admit that some of my countrymen do not face this question with the same degree of interest as others, but they are coming round to it. After our war with China our people were quite serious as to our duty toward that country, but under the enervation and luxury of peace some have begun to forget. We are beginning to wake up, however, an awakening hastened by the financial crisis come upon China since the revolution, and the birds of prey; for where the carcass is there will the eagles be gathered together. When this question is still more sternly forced upon us we shall begin to forego luxuries, lessen unnecessary national expenditure, and devote our utmost efforts to ensuring the integrity of China.

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Around the Hibachi

A VISION OF THE UNSEEN

THE habit of seeing ghosts is nowhere looked upon as a racial prerogative. In every country there are those who claim to have seen the spirits of the dead, and in several well authenticated cases it is easier to believe in the statements of the witnesses than to ascribe their convictions to illusion. And this seems to be no less true in Japan than elsewhere. The first instance we propose to relate is in connection with no less a personage than Her Majesty, the Empress Dowager. The incident occurred during the Russo-Japanese war. At the time, Her Majesty was staying at the Imperial villa in Hayama. It was during the fiercest period of that mighty conflict, and the issue of the struggle was doubtless weighing heavily on the mind of her gracious Majesty. The Empress had retired to rest, and was favoured with profound slumber. About two o'clock in the morning Her Majesty was awakened by an apparition. The vision of a samurai of livid complexion, and wearing the *mage*, arose to view. The hair was so dishevelled that he might have come through some ordeal, and some of his locks were hanging down over his cheeks. He wore clothes of *kokura*, and the family crest was on them.

"Who may you be?" inquired Her Majesty.

"A thousand pardons deign", replied the ghostly visitant, "but I am only a poor samurai, without rank or place; and my name is Sakamoto Ryuma."

"And why have you come?", the gracious lady continued.

"The Russian Baltic Fleet may be brought out to Japan," said the samurai, "but victory for us is assured; so I pray our Majesty not to be anxious", and thereupon the spirit vanished.

Next morning Her Majesty made no reference to the extraordinary experience of the night; but the next night at exactly the same hour, the ghost of the samurai returned, and exactly the same conversation took place. This happened for two more nights in succession. Her Majesty now deemed it opportune to speak of it; and calling a chamberlain, named Kagawa, asked him about the general appearance of the samurai, Sakamoto Ryuma. The chamberlain did not happen to know of such a man; but on asking Marquis Inouye, it was

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found that the latter had a photograph of the samurai. Her Majesty was taking a walk in the garden when the photograph was brought and left in the Imperial sitting room, while the chamberlain went to tell Her Majesty of it. But before he found the Empress, she had returned to the room, and met the chamberlain with the inquiry: "Who has brought the photograph of Sakamoto Ryuma?" Then her Majesty went on to say that it was the photograph of the man who had appeared to her in the vision. It is said that when the members of the Imperial household heard of the experience of Her Majesty, the Empress, they were deeply impressed; and not only took it as a heavenly message for the assurance of the nation in the ordeal of the great war, but made it a subject of discussion as a proof of immortality.

In Japan it is believed by many that the spirits of the dead, not only take a benign interest in the affairs of the living, but that when the living do wrong, the ghosts of the past will pursue and punish the offender. Some time ago an old woman, who used to collect the offerings of the devotees at the shrine of Kwannon in Asakusa, was murdered by a man named Miyamoto, after which he went to hide in the village of Tochigi. When the murderer called at the hotel for lodgings, he inquired for a room for himself alone. "Then," said the maid of the hotel, "who is that old woman with you: your companion behind you there?"

"Eh," gasped the man, looking behind him, but he could see no one. Though he could not see the woman, he believed she ever followed him; and as he could not rest, he returned to Tokyo to seek employment and reform. Calling at a second-hand clothes shop at Shitaya, he was accosted by the dealer: "Say, Mr. Miyamoto, I see you have a companion now, going about with you. Who is that old lady behind you?"

Miyamoto laughed off the question, but his mind was so troubled that at last remorse settled down upon him, and his manner became so remarkable that he was arrested by the police, when he confessed his crime.

Again, there was a rice merchant at Kyuyemoncho, Kanda, who had a faithful maid named Ohana. The wife grew jealous of her and accused her of stealing money. Under this disgrace the girl fell ill, and as the wife did not nurse her very carefully, she died. The servant was duly buried, and the house seemed to go on as aforetime. At last a woman came one night to buy some rice.

"How much rice do you want?" asked the wife of the rice merchant.

"Only one *sho*", said the customer. People who wanted only one *sho* of rice were usually the poorest of the poor; hence they always came at night, with a shawl over their heads. But on these sales the merchant had the highest profit. As the merchant's wife was getting the rice a woman, looking just like the dead girl, Ohana, peeped into the shop, with an angry face, and said, "Yes, one *sho* will do!" The wife felt quite faint, and that evening was able to do nothing more. Not long afterwards, the husband was doing business in the shop one evening, when he remarked, with a shiver, looking at the shop boy, "I see Ohana at the door." The boy opened it, but saw no one. On another evening the wife was doing some work in the kitchen, when she asked the maid to bring her a plate. Suddenly she heard the voice of Ohana, and *only a hand* appeared, proffering the desired plate. The woman swooned and was ill for some time. From that day the family of the rice merchant were so afraid that they did not like to be left alone at night; the shop got the name of being haunted, and at last no one would go there to buy rice, so the merchant became bankrupt. Everyone familiar with the circumstances believes that the misfortune was brought about by the spirit of the persecuted girl, who died through illtreatment and neglect.

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CURRENT JAPANESE THOUGHT

The Nation's Mourning

In our opening article of this number we attempt a brief appreciation of the beloved Emperor recently passed away. No human words can sound the depths of the nation's sorrow or portray any adequate conception of its bereavement. The only consolation in the midst of a grief so profound and universal is the happy memory of the incomparable life of duty well done, which the great Emperor has bequeathed to posterity. Through all future ages as men look back along the pathways of time, and try to gauge the greater forces that went to the making of history and the improving of mankind, the name of his Majesty, Mutsuhito, of the Meiji period, will shine as a sun in the oriental heavens, indicating the source of Japan's peace and progress. The 122d sovereign in a matchless Imperial line extending back unbrokenly to the mythic ages, his late Majesty was born in the Palace of his father, the Emperor Komei, in the old capital at Kyoto on the 3rd of November, 1852. The young Prince became Heir Apparent in 1860, and before he was of an age to be appointed Crown Prince, he had to succeed to the Throne on the early death of the reigning Emperor in 1867. Thus assuming the sceptre of empire as a youth of sixteen; he soon revealed remarkable attainments of character and won the hearts of all by his singular wisdom, his gracious personality, his quiet and unostentatious modesty and magnanimity, as well as his high ideals of office and his earnest concern for the welfare of the state. The young sovereign early showed that sagacity and general insight for which, all through his long and memorable reign, he was distinguished, in his choice of officials surrounding the Throne, calling to his council such marked men as Sanjo, Iwakura, Okubo, and later associating himself with men like Kido, Ito, Yamagata and others of mature experience and wisdom. The difficulties that faced the young monarch during the early years of his reign were such as only the purest worth and the most consummate genius could have dealt with so successfully and well. The cracking shell of feudalism was broken and the new nation was born. The youthful Emperor had fulfilled in his own great personality and experience the prayer of the famous Greek philosopher, the greatest happiness possible to mortals, the joy of *presiding at the birth of ideas*. By his sane and serious view of life, by his modesty and dislike of pomp, by his frugality and industry, by his personality and serene manliness of character, by his brave and noble conceptions of soldiery and citizenship, by his boundless generosity and illimitable charity, by his love and care for the aged and the poor, by all that went to make the greatest and noblest of men, he taught the people knowledge and set an example that Japan will do well to follow through all time. He himself was the best illustration of what a com-

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bination of old Japan and the new can be. He loved all that was best in the old, as is indicated by the following poem from the Imperial pen :

Susumi taru
Yo ni umare taru
Unai ni mo
Mukashi no koto wo
Mazu oshie nan !

E'en children born in modern days
Should first be taught the good old ways!

Nor did his late Majesty love the new things and ideas less, as may be seen from another of the Imperial poems :

Waga sono ni
Shigeri aikeri
Totsukuni no
Kusaki no nae no
Ooshi tatsureba !

Even plants and trees of alien clime
Take root in Nippon's earth ;
And, given the needful care and time,
Will flourish without dearth !

All through his long and glorious reign the late Emperor was cheered and consoled by the happy companionship of the illustrious lady who now becomes the Empress Dowager. As a young monarch on the 9th of February, 1869, he asked the fair young Princess Haruko, daughter of Prince Kujo, to share the light of the Throne and the destiny of Empire ; and for nearly half a century the Empress and Emperor have grown old together, beloved of the people and the symbol of the Japanese family. Her love of literature and art, as well as her earnest and enlightened views of life, accorded well with the Imperial personality, with whom her life was linked through forty years and five. The deep sympathy of Japan's heart and the world's heart goes out to the bereaved Empress Dowager at this time, which, with the unchanging love of her people, will comfort her during the remaining years of life. The brilliant young Emperor, Yoshihito, now ascended the Throne of his Imperial Ancestors, will prove a worthy link in that wonderous dynasty emerging from the twilight of history and which, according to Japanese faith, is to go on forever. Thus, as the old era of Meiji closes and the new Taishō age begins, we join with the sixty millions of the young Emperor's subjects in the old National Anthem of Japan :

Kimi ga yo wa
Chiyo ni yachiyo ni
Sazareishi no
Iwa wo to narite
Koke no musu made !

May our Emperor's reign endure
Through unending years secure !
Till rocks as mountains high are known,
And with moss of age o'ergrown !

The Empress Dowager

The *Japan Mail* has the following appreciation of the Empress Dowager :

Among the gracious figures adorning the Thrones of the Rulers of the world, Her Majesty the Empress Dowager of Japan occupies a prominent position. Into the privacy of the Imperial Household it is not permitted to enter, but such details as have been given to the world show that Her Majesty enjoyed the full confidence of the Emperor, and that the wedded life of the Imperial couple was a profoundly happy one. The unceasing attention displayed by her Majesty during the last sad illness of the Emperor was but the closing touch to a life-time of devotion, not only in the privacy of the Imperial Palace but in assisting in those public movements which both the Emperor and Empress had at heart. Her Majesty had a no less difficult rôle to play than the Emperor. For the first time in Japanese history the consort of an Emperor emerged from the seclusion of the Palace to the place usage assigns

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to those occupying her high position in the West. That Her Majesty performed the duties assigned to her with an earnestness and sympathy which won the love of all her subjects is now a matter of history. Her position in Japan may be fitly compared with that of the Queen Dowager Alexandra, to whom in sweetness of character and readiness of sympathy, Her Majesty bears a close resemblance. As is well-known, among the movements in which the Empress Dowager takes a strong interest, the most prominent is the Red Cross organisation. Her womanly feelings shrink from the horrors of war, and it is a pleasure to her to do all in her power to relieve the sufferings occasioned by it. Her Majesty's example during the time of the China-Japan War, when she proceeded with His late Majesty to Hiroshima, and also during the Russo-Japanese war, was a very valuable effort in the spread of humanitarian work. No less were her sympathies aroused in the cause of suffering in time of peace. The raising of the status of women in Japan also owes much, and will continue to owe much in the future, to Her Majesty. As the highest lady in the country she has always set an example of earnest high-mindedness, which has brought the respect of all her subjects,—a respect that has been reflected on to her humbler sisters. The cause of women's education the Empress has ever had at heart, and the numberless occasions on which she has given her patronage to educational movements testify to her interest in one of the most important factors in the raising of the status of women in this country. That Her Majesty may long be spared to carry on her noble work must be the wish of all her people, with whom we now join in offering respectful sympathy in the great loss she has suffered.

Home-made Ships

The *Hochi Shimbun*, in a striking article on the expansion of the Imperial Navy, questions the wisdom of Japan's policy in depending for the most part on her own yards for constructing the bigger units of the fleet. The *Hochi* is doubtful whether dreadnoughts built in Japan are in every way up to those built abroad, and reminds the authorities that it was the foreign-built ships that did the telling execution at Tsushima. It is more important, says the journal, for the nation to improve the quality than to increase the tonnage of its fighting units: and goes on to remark on the inutility of the naval authorities congratulating themselves on now using over 80 per cent of domestic material in ship construction, if they have to depend on British experts for designs and recent suggestion; all of which goes to prove the danger of depending too much on home-made units for leaders of the battle-fleet. The paper is of the opinion that at least the first ships of the line should be ordered from foreign yards.

Results of High Tariff Protection

Just one year has passed since the revised import tariff was put in operation. The *Nippon*, in its attempt to investigate the effect of the change upon commerce and industry, says that not a few domestic industries, like sugar manufacture, cotton and woolen textiles, and glass manufacture, have, thanks to the new protective tariff, made great progress. There are also other branches of industry which have bright prospects though they are not yet pushed owing to the insufficiency of capital. It is also observable that the increase of the production of domestic goods has greatly barred the imports of refined articles in the first half of this year. On the whole, the journal observes that the revised tariff has had good influence upon national industry. But it can not be denied, on the other hand, that the high import duty has made an advance in the price of commodities. The report of the Bank of Japan on the prices of commodities in the past four years shows that the rate of increase was the highest in the first half of this year. Some may contend that the advance in the price of commodities results in augmenting the profit of production and naturally in the progress of industries, but the journal is rather pessimistic on that point, because the advance in the price of

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goods of domestic production makes a slow demand for them in the world-market. Aside from the question which of the above views is correct theoretically, no one would deny the inadvisability of a tariff that enhances the price of general food-stuffs like rice and other cereals.

Famine Prices in Japan

Life in Japan has been considerably inconvenienced of late by a reign of famine prices in the rice-market throughout the Empire. In Tokyo prices ran up to such an extent that great distress was visited upon the poor, and some of the big rice merchants, as well as various charitable organizations, were obliged to resort to free distribution of rice to prevent starvation in some districts. At present rice has reached the highest figure ever attained in Japan. It was thought the prices were due to import duty and to cornering; and the government at once reduced the duty and brought the manipulators of the rice market under the hand of the law. But the famine prices still reign and the future appears uncertain. At the present rate a family of five eating first class rice would have to be in command of about 63 *yen* a month; and when it is known that the average family is not in possession of even half that sum per month, the degree of distress may be imagined. If the wealthier classes are complaining, how must matters stand with the poor? Reports are current of children having to go to school without the usual lunch box, and of physical weakness among school children on account of underfeeding caused by the high prices. In some sections of the country school attendance is falling off for want of proper nourishment among the children. Recently on the wall of a certain temple the notice was posted: "Cats must not be thrown within the temple walls!" The effect of high prices on such animals as cats and dogs is as severe as on their masters. As matters now stand bread is cheaper than rice, a phenomenon never before known in Japan.

The New Mayor of Tokyo

The appointment of Baron Sakatani as successor to the Hon. Yukio Ozaki in the mayoralty of the Japanese metropolis, has for the most part elicited commendation from the public, though the successor of so popular and brilliant an official as the last mayor, will be a critical position to fill. The new mayor is a man of some fifty years of age, a graduate of Imperial University in Law, and a son-in-law of Baron Shibusawa, the great commercial magnate. Baron Sakatani has had a long and successful career in the Finance Department, of which he was Minister in 1906, an experience that will stand him in good stead in the management of the unwieldy finances of Tokyo. Indeed the leading municipality of the Empire is to be congratulated on having made so happy a selection at a time when so many modern improvements are being inaugurated and sound financial manipulation becomes so essential to true progress. Under so able an official the Tokyo press is now looking forward to various long anticipated improvements, such as the reform of the Municipal Assembly itself, extension and greater efficiency of the city tramway system, cheaper electric lighting, and an extension of the water-works to all parts of the city. The world will be surprised to know that important sections of the Japanese capital, such as Shibuya, are yet as in the last century, obliged to use well-water to the great danger of health. It is the conviction of many that Mayor Ozaki resigned office because of sinister influences at work in municipal affairs by which he refused to be bound; and the *Tokyo Asahi* hopes that the new Mayor will prove invulnerable to this menace to pure and uncorrupted civic administration.

Japan's Colonial Exhibition

The magnificient progress Japan has made in the way of colonization since coming into possession of oversea dominions is to be appropriately and practically emphasized by holding a Grand Colonial Exhibition in Tokyo from the 1st of September to the 18th

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of November next. The site for the Exhibition is an excellent one and easy of access, namely, at the buildings of the Industrial Association at Shinobazu, Uyeno Park. The exhibition is to be under the presidency of Admiral Count Kabayama, with Dr. Okuda, M. H. P. as Chairman of the directors, the latter comprising the following well known gentlemen: Messrs. K. Inouye, T. Hayakawa, S. Yoshiuye, S. Tsuruhara, and U. Noda, all members of the Imperial Diet. The chief purpose of the Exhibition is to show the progress that has been made in Formosa, Manchuria, Korea, Hokkaido and Saghalien, each colony being assigned a special department with representative exhibits in the way of agricultural products, manufactures, minerals, arts and crafts. The Exhibition will afford an interesting and illuminating study of what Japan has done during the ten years in her colonies, and indicates the practical wisdom of the policy adopted in her oversea administration. As this is the criterion by which she desires the world to judge the nature of her government and the character of her civilization, the Colonial Exhibition will be an event of more than passing importance, proving well worth a visit by all who are interested in the modern progress of a great people. There one may read for oneself Japan's marvellous genius for administration and development of natural resources, adapting her methods in an infinite variety of ways and degrees to suit inumerable circumstances that obtain between such widely separated and different regions as Saghalien and Formosa. This vast stretch of nearly 2,000 miles of land and sea, now under the jurisdiction of Japan, will represent an array of exhibits entitled to the careful consideration of the world. The Exhibition, however, is not intended primarily for foreigners, though they are invited and welcomed most cordially; but for the people of Japan proper, who as yet have but a meagre idea of the unprecedented progress made by the colonies and the wonderful possibilities yet available there for investment and industrial enterprise.

The Elder Statesmen and the New Emperor

The *Nippon* observes that although the death of the late Emperor and the accession of the new Emperor to the Throne do not signify any political change, the new Sovereign expressing in the Imperial Rescript a desire to pursue the policy of his predecessor, so that the great deeds achieved by him may not be undone, nevertheless, it is naturally inevitable that such a great event as the change of Sovereigns should have some effect upon the politics of the country. The new era brings with it a new order of things along with the renaissance of the people. In this connection, says the journal, it may not be without interest to ponder what will be the future of the Elder Statesmen in politics. It is the pride of the nation that there are a great number of elder statesmen of rare merits to give advice to the Sovereign on all important political questions, but it is quite an unconstitutional thing for these elder statesmen to have a voice in politics when they hold no official position. The practice has always been open to criticism in the reign of the late Emperor, and it should be absolutely stopped in the new era of *Taisho*. The journal entertains some apprehension that the elder statesmen may interfere in politics, especially because the new Emperor is young and inexperienced in the performance of Sovereign duties and naturally will attach importance to the advice of the Elder Statesmen who have been counsellors of the late Emperor. Should there be some statesmen who take advantage of the personal confidence of the new Emperor to disregard the principle of the constitutional form of Government, the journal thinks, the nation should raise its voice against all such abuse of power.

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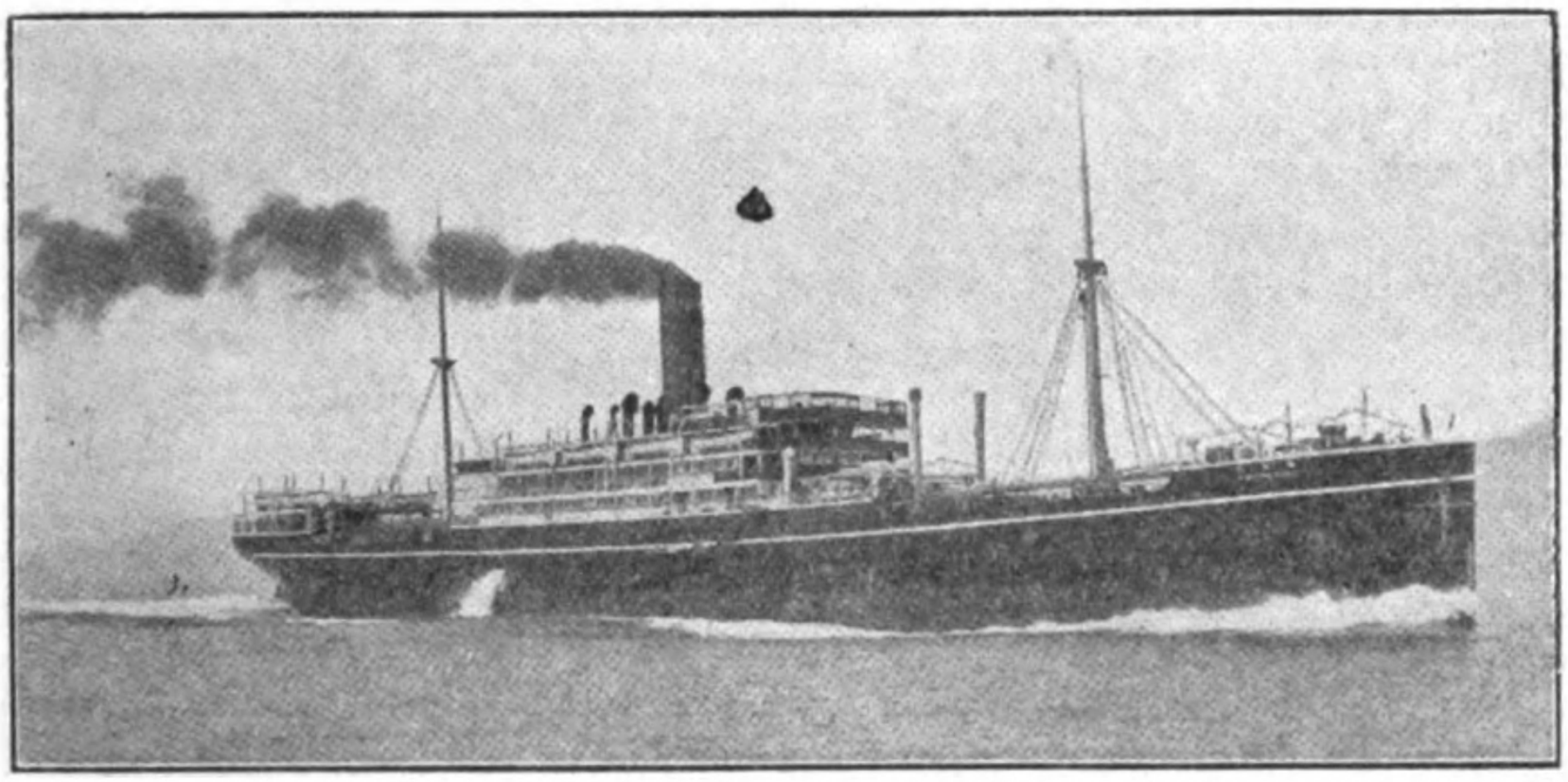

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